

CATALOGUE OF PICTURES
AT
HATFIELD HOUSE
AND
20 ARLINGTON STREET

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CATALOGUE OF PICTURES

A
DESCRIPTIVE & HISTORICAL CATALOGUE
OF THE
COLLECTION OF PICTURES
AT
HATFIELD HOUSE
AND
20 ARLINGTON STREET

BY
LAURENCE GIFFORD HOLLAND
CLERK AND ASSISTANT LIBRARIAN TO THE NATIONAL PORTRAIT GALLERY

BY AUTHORITY OF THE MARQUESS OF SALISBURY, K.G.

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Catalogue
OF THE
PICTURES AT HATFIELD HOUSE
AND
20 ARLINGTON STREET¹

THE PORTRAITS, WITH BIOGRAPHICAL NOTICES,
ARRANGED CHRONOLOGICALLY

* * *The terms right and left in the following pages invariably signify those of the Spectator facing the picture ; excepting when applied to the hands of a person represented. The difference is then observed with especial care.*

L. G. H.

- I. JACOB A OR JACQUELINE, COUNTESS OF HOLLAND, ZEELAND, FRIESLAND, AND HAINAULT.
1400-1436.

Painted after Jan Mostaert.

Jacqueline was the daughter of William VI, Count of Holland, and Margaret, daughter of Philip the Bold, Duke of Burgundy. Her father, having no male issue, proclaimed her his heiress in 1416, and in the following year she succeeded to her vast

¹ The pictures at Arlington Street are marked (A).

inheritance. But her title was hotly disputed, and she was finally compelled to surrender her possessions, in 1433, to Philip the Good, Duke of Burgundy. Her domestic career was equally troubled. Espoused at 8 years of age to John the Dauphin, son of Charles VI, King of France, and the Dauphin dying in 1417, she was sued by her uncle, John of Bavaria, who resigned his bishopric to obtain her dominions by this marriage. But this scheme was frustrated by the Pope, who gave Jacqueline leave to marry John, Duke of Brabant, in 1418, whom she deserted in 1423 for the "Good Duke Humphrey" of Gloucester, son of Henry IV, King of England. The ill-fated Countess, however, brought nothing but disaster to Gloucester by this union, as not only did it injure his reputation, but alienated the Duke of Burgundy from the English Alliance. After ten months she obtained a divorce from the Pope and returned to the Duke of Brabant. After the latter's death in 1426, Jacqueline married secretly in 1432 François de Borselè, subsequently created Comte d'Ostervant and a Knight of the Golden Fleece. Jacqueline died in retirement, at the Castle of Tellinghen, on 8th October 1436, her husband surviving her till 1470.

A label at the back of this picture has confused Jacqueline with *Jaquetta* of Luxembourg, who married (1) the Duke of Bedford, and (2) Sir Anthony Woodville, father of Elizabeth Woodville, who became Queen to Edward IV. (See Sandford's *Genealogical History*, 1707, pp. 296, 313.)

Portraits of Jacqueline and Borselè by Jan Mostaert are in the museum at Antwerp, and have been engraved by F. Folkema in 1753. They came from Haarlem, and were painted by J. Mostaert from older types, as Jacqueline and her husband died before that artist was born. H. Walpole mentions this portrait by Mostaert of Haarlem (*Anecdotes*, vol. v. p. 33).

Jan Mostaert died in 1555.

A bust picture, smaller than life, with the face turned in three-quarters to the right. Eyeballs black, thin dark grey eyebrows,

complexion pale, grey shadows. A curious head-dress of gold network encloses her yellow hair, which is bunched-up on each side of her head, and is powdered with lions of Hénault and Holland. Over this is a grey gauze veil folded flat on the top of her head and hanging down behind. She wears a dark red-brown dress with white ermined collar. No gold. Inscribed in black letters across the top—

“VROUWE JACOBA VAN
BEIEREN GRAVINNE
VAN HOLLANT STARF
A° 1436.”

On the right is displayed a lozenge-shaped shield :—Quarterly 1 and 4. Paly bendy Argent and Azure (*Bavaria*), 2 and 3. Quarterly 1 and 4. Or, a lion rampant Sable (*Hénault*), 2 and 3. Or, a lion rampant Gules (*Holland*).

Two prints of Jacqueline and her mother are engraved in Montfaucon's *Monumens*, vol. iii. p. 186.

Small Panel. 17 in. × 11 in.

2. HENRY VI, KING. 1421-1471.

Painter unknown.

Born at Windsor 6th December, succeeded his father Henry V, September 1422, and crowned King of France at Paris. Married, in 1485, Margaret of Anjou. His reign was signalised by the loss of the British conquests in France, and the desolating civil wars of the Roses. Henry's name is chiefly venerated as the founder of Eton College, and King's College, Cambridge. He was deposed and imprisoned by Edward, Duke of York, and found shortly afterwards murdered in the Tower.

Description.—Bust picture, somewhat smaller than life. His smooth shaven face is turned to the left, and the dark eyes look in that direction. In a black fur-lined robe showing gold on under sleeve, and a massive gold chain of SS, rubies and a cross. Background red with gilt cornices on which the Royal Shields of England and France are displayed right and left.

Similar pictures are at Windsor, Hardwick, and the National Portrait Gallery.

Panel. 23 in. × 18½ in.

3. ANOTHER PORTRAIT.

Of similar type to preceding, with the exception of plain brown background without cornices. Inscribed "HENRICUS VI." at top.

Panel. 17 in. × 13 in.

4. RICHARD III. 1452-1485.

Painter unknown.

Brother to King Edward IV, and youngest son of the Duke of York. Suspected to have been the murderer of Henry VI, his nephews Edward V, and Richard Duke of York. Usurped the throne 1483. Defeated and slain on Bosworth Field, August 1485.

Description.—On a scale smaller than life, seen to the waist, turned to the right and looking in that direction; wearing a dark fur-lined dress, open in front, and an undervest of striped gold. He has a mass of solid dark-brown hair, hanging down at the side of his face, hazel eyes, and pale red compressed lips. The nervous action of drawing off a ring is eminently characteristic of his reputed scheming disposition, and recalls the well-known wooing of Lady Anne in Shakspeare's play of Richard III—

Gloucester: "Vouchsafe to wear this ring," etc.—Act. i. Sc. 2.

The original of this picture, engraved the reverse way by Vertue, is at Windsor, and repetitions are at Knowsley (No. 323 of the Catalogue, p. 167), Arundel, and the National Portrait Gallery.

Panel. 22 in. × 17½ in.

5. "A PERSIAN QUEEN."

(Erroneously called Catherine Cornaro, Queen of Cyprus.)

"Painted on a brass plate."

Such is the description of it in the Inventory of 1679. This picture has nothing in common with the portrait of Catherine Cornaro by Titian, and is probably an ideal representation of some Eastern Queen.

Description.—A small-sized head with face seen in three-quarters to the left ; wearing a tall head-dress crescent-shaped at the top, with a long veil hanging down behind. Her left ear is visible with a pearl earring attached.

On a square sheet of copper. 20½ in. × 19 in.

6. CATHERINE CORNARO, QUEEN OF CYPRUS—
d. 1489.

Painter unknown.

Daughter of the famous Venetian Senator John Cornaro. Married in 1468 John III, King of Cyprus, a descendant of Lusignan, to whom the island was granted by King Richard Cœur de Lion. John died in 1473. Catherine, though declared a daughter of St. Mark by the Senate, was forced to abdicate in 1487, and retired to Asolo, near Venice, where she died.

Description.—A half-length figure, life-size, standing to the right, wearing a spiked crown over a long white veil, a black dress and blue robe thrown over her shoulders, and a pearl necklace. At the top, to the right, is inscribed "CATHERINA C."

There is only mention of one picture of Catherine Cornaro in the Inventory of 1611.

This portrait does not correspond with Hollar's engraving after Titian. There is a portrait of her at Petworth, dressed "in rich white silk." No. 327 of the Catalogue.

Canvas.

7. ELIZABETH OF YORK, QUEEN OF HENRY VII.
1466-1502.

Painted after Mabuse.

Eldest daughter of Edward IV and Elizabeth Woodville. Married to Henry VII 18th January 1486, thus uniting the rival Houses of York and Lancaster.

Description.—A half-length figure, smaller than life, face seen in three-quarters to the left, eyes looking in that direction, wearing a

veil and triangular gold head-dress, and holding a white rose in her right hand. Both hands crossed in front.

Mentioned in the Inventory of 1611. A similar portrait is engraved in Lodge's *Portraits* from a picture belonging to the Earl of Essex.

Panel. $17\frac{1}{2}$ in. $\times$ $13\frac{1}{4}$ in.

8. HENRY VII. 1457-1509.

Painted after Mabuse.

Son of Edmund Tudor, Earl of Richmond, and grandson of Queen Catherine of France, widow of Henry V. Henry Tudor claimed the throne by his maternal descent from John of Gaunt, and was crowned king on the defeat and death of Richard III. By his marriage with Elizabeth of York he ended the long Civil Wars of the Roses. Buried in his own chapel at Westminster Abbey.

Description.—A half-length figure, smaller than life, turned to the left. His hands are in front in a somewhat similar position to those of Richard III, shifting his rings. He wears a fur-lined crimson over-robe, and gold-brocaded vest underneath.

Similar pictures are at Wroxton Abbey and Christ Church, Oxford, and one was in the Tudor Exhibition of 1890 (No. 6) belonging to Captain Bagot.

This portrait is mentioned in the Inventory of 1611.

Panel. $17\frac{1}{2}$ in. $\times$ $13\frac{1}{2}$ in.

9. MARGARET BEAUFORT, COUNTESS OF RICHMOND. 1441-1509.

Painter unknown.

Commonly called "The Lady Margaret." Mother of the preceding. Daughter and heiress of John Beaufort, Duke of Somerset. Married (1) to Edmund Tudor, Earl of Richmond; (2) Sir Henry Stafford; (3) Lord Stanley, afterwards Earl of Derby, whose desertion of Richard III turned the scales at Bosworth.

"Stanley, he is your wife's son: look to it."—*Rich. III.* Act iv. Sc. 2.

Lady Margaret was noted for her piety and was the founder of St. John's and Christ's Colleges, Cambridge, and Professorships at both Universities.

Description.—A nearly half-length figure, wearing the widow's dress of the period, which by desire of her son she undertook to regulate, the fashion differing according to degree. "The 'barbe' or white muffler as seen in this picture was a chin-cloth of fine linen worn by mourners. No lady under the degree of a baroness was permitted to wear them over the chin, knights' ladies wore them under."—*Life of Margaret Beaufort*, by Miss Halsted, p. 260. Her figure is turned to the left and her face seen in three-quarters in that direction. She holds a book with gilt edges in both hands. Her dark brown eyes look at the spectator. At the top is inscribed in gold letters
"OBIIT ANNO 1509 3KAL IVLII."

This picture is mentioned in the Inventory of 1612. Similar portraits are at St. John's College, Cambridge, Windsor, Chequers Court, and the National Portrait Gallery. There is a slight difference between the portrait in St. John's College hall and the one at Knowsley; the hands being joined in prayer, and the book lying before her on the desk, in the latter picture.

10. JOHN FROBENIUS (FROBEIN). 1460-1527.

A coloured drawing on paper by Holbein.

A German printer at Basel for whom Holbein designed ornamental blocks, and was greatly esteemed by Erasmus, whose works he printed.

Frobein died suddenly from injuries to his head from a fall on the pavement.

Description.—A small-sized head of an old man with rugged sharp features, seen in profile to the right. Nearly bald save a few straggling white hairs which hang down at the side over his ear. His face is clean shaven and deeply marked.

"Frobein's countenance," says Dr. Woltmann in his *Life of Holbein*, "is thoroughly ugly. That which nevertheless makes the beardless man with his scanty hair, his large round forehead and broad mouth, attractive and pleasing is the trait of kindness which is so pre-eminent."

The paper is bordered with a black edge and is of the same pattern as that used in the companion sketch of "Ravaillac" (No. 58).

It was exhibited at the Tudor Exhibition, 1890, and accorded with a half-length portrait in that exhibition lent by Sir H. B. St. John Mildmay, Bart., No. 134, and also with the original picture by Holbein now at Hampton Court, No. 597. In the latter the half-length figure is turned to the left and his hands are wrapped in his sleeves in front of him. It was painted, together with one of Erasmus, by Holbein in 1521. They were both in King Charles I.'s collection. (See *Catalogue of Hampton Court Pictures* by Ernest Law.)

Paper. 10 in. × 9 in.

11. HENRY VIII. 1491-1547.

Painter unknown.

Born at Greenwich. Succeeded his father 1509. Married (1) Catherine of Arragon, his brother's widow, 1509, (2) Anne Boleyn, 1533, (3) Jane Seymour, 1536, (4) Anne of Cleves, 1540, (5) Catherine Howard, 1540, (6) Catherine Parr, 1543, who survived him. Died at Westminster and was buried at Windsor.

A bust portrait, full face, of the usual Windsor type, full growth of yellow-grey beard, showing the king with puffed face in advanced years.

Panel. 21 in. × 14 in.

12. QUEEN CATHERINE OF ARRAGON. 1485-1536.

Painter unknown.

Daughter of Ferdinand of Arragon and Isabella of Castile. Married in 1501 to Arthur, Prince of Wales, and in 1509 to Henry VIII. Mother of Queen Mary I. Divorced in 1533. Died at Kimbolton Castle.

Bust portrait of the Windsor type, in a black cap and square-cut dress, necklace, and cross of a *religieuse*.

Panel. 21 in. × 14 in.

13. QUEEN ANNE BOLEYN. 1507, BEHEADED 1536.
SECOND WIFE OF HENRY VIII.

Painter unknown.

Mother of Queen Elizabeth. Beheaded on Tower Hill 19th May.

Bust portrait, face seen in three-quarters to the right, wearing characteristic English angular cap of the period.

Panel. 21 in. × 14 in.

14. QUEEN JANE SEYMOUR. 1509-1537. THIRD
WIFE OF HENRY VIII.

Painter unknown.

Sister of the Protector (afterwards Duke of Somerset). She died at Hampton Court, 24th October 1537, twelve days after the birth of Edward VI.

Bust portrait, face seen in three-quarters to the left. Wearing angular cap of the period.

Panel. 21 in. × 14 in.

15. QUEEN ANNE OF CLEVES. 1515-1557. FOURTH
WIFE OF HENRY VIII.

Painter unknown.

Daughter of John, Duke of Cleves. Holbein was sent to paint her previous to Henry VIII's engagement, and is said to have flattered her. On her arrival the king was much disappointed in her appearance, but married her at Greenwich, 6th January 1540. He divorced her shortly afterwards on the plea that having espoused her against his will "he had not given an inward consent to the marriage." Anne retired to Chelsea on a pension of £3000 and the title of "King's Sister."

Bust portrait, similar to preceding, but facing spectator, in a square white cap of her country which covers the ears.

Panel. 21 in. × 14 in.

16. QUEEN CATHERINE HOWARD. *Circa* 1521-1542. FIFTH WIFE OF HENRY VIII.

Daughter of Lord Edmund Howard and Jocosa Culpepper. Married King Henry VIII 8th August 1540. Beheaded at the Tower 12th February 1542.

Bust portrait, in an angular hood, facing spectator. This does not accord with Holbein's drawing at Windsor, or any authentic portrait of this Queen. She is usually depicted in a round French cap. Monsieur Marillac, French Ambassador, describes her as "La Royne jeune dame de beauté mediocre, mais de plus grante grace, de stature petite et gresle, de contenance fort delié."

Panel. 21 in. × 14 in.

17. QUEEN CATHERINE PARR. 1512-1548.

Daughter of Sir Thomas Parr and widow of Lord Latimer. Sixth and last wife of Henry VIII. She survived him and married Thomas Lord Seymour of Sudeley. She is buried in the chapel at Sudeley Castle.

Bust portrait, in a jewelled cap and feather, and curious fancy dress like brown armour.

This does not at all accord with the received type of this Queen's portraits, but really represents Queen Anne of Hungary, and a similar portrait has been mistaken for Anne Boleyn (see No. 107 in the 1866 South Kensington Portrait Exhibition). A miniature of Catherine Parr, aged 32, is at Sudeley Castle. She was, according to Miss Strickland, "petite in form, with remarkably small and delicately cut features, hazel eyes, and golden auburn hair." The portraits of Catherine Howard have been often mistaken for Catherine Parr.

17A. A SIMILAR PORTRAIT.

These pictures of Henry VIII and his Queens are of comparatively modern origin, and were purchased for Lord Salisbury

at Mr. Baylis's sale, Pryor's Bank, Fulham, on 3d May 1841, together with portraits of Edward VI, Queen Elizabeth, and the Emperor Charles V, for £140. They formerly belonged to the late Lord Audley, and afterwards to Sir William Horne (see *Gentleman's Magazine* for January 1842, p. 22).

18. FREDERICK II, called "THE WISE." d. 1554.
ELECTOR, DUKE OF BAVARIA, and COUNT
PALATINE OF THE RHINE. LORD HIGH
STEWARD OF THE GERMAN EMPIRE.

Painter unknown (mechanically painted).

Succeeded his brother in 1544. He formed a close friendship with the Emperor Charles V. He espoused the side of the Protestants in the German Wars. He was succeeded by his nephew Otho. After the death of the latter this ancient branch of the Electoral line became extinct in 1557.

Description.—A small-sized whole-length, turned to the left, in a brown-grey long beard and moustaches, wearing the Elector's cap of red and ermine, and long red robes, the broad-toed shoe denoting the period of his reign. He carries two covered dishes to symbolise his office of Lord Steward. Each of the Seven Electors held some such honorary service under the Emperor.

The likeness is purely fanciful, and no doubt this picture was one of the "seven little pictures of Electors" mentioned in the 1679 Inventory. It was recently discovered in the carpenter's shop at Hatfield. On the left, within a wreath of laurels, are the arms of Bavaria:—Quarterly 1 and 4, Sable, a lion rampant, queue fourchée, Or; 2 and 3, paly bendy Argent and Azure. On the right is inscribed—

"Frederic *P* la grace de
Dieu Conte Paladin
du ryn."

Panel.

19. HENRY GREY, DUKE OF SUFFOLK, K.G. Born before 1510 ; beheaded 1554.

Painted by Joannes Corvus.

Son of Thomas Grey, Marquess of Dorset. Married Lady Frances Brandon, daughter of Charles Duke of Suffolk, and Mary Tudor, ex-Queen of France, sister of Henry VIII. He proclaimed his daughter, Lady Jane Grey, Queen on the death of Edward VI by right of her maternal descent. Though treated with clemency at first by Queen Mary I. on her recovery of the throne, Suffolk joined in Wyatt's Rebellion and brought himself as well as his ill-fated daughter and her husband to the scaffold.

A half-length figure, life-size, standing to the right, wearing a white dress barred with gold, fitting close up to the neck. Much repainted.

This picture was No. 8 in the 1866 Portrait Exhibition at South Kensington. A similar portrait, in its original state, is in the National Portrait Gallery.

Panel. $33\frac{1}{4}$ in. $\times$ $24\frac{1}{2}$ in.

20. FRANÇOIS DE CHATILLON, SEIGNEUR D'ANDELOT. 1521-1569.

A copy after F. Pourbus the elder.

A distinguished soldier under Henri II of France. He was taken prisoner at the battle of St. Quentin, 1557. Brother of the Admiral Gaspard de Chatillon, and Seigneur de Coligny. Created Colonel-General d'Infanterie. François early became a Huguenot and converted his two brothers Gaspard and Odèt the Cardinal. He was present at the sieges of Calais, 1558, and Orleans, 1563, and the battles of Dreux and Jarnac. He died of a contagious fever.

This picture had been wrongly named de Coligny, but was corrected as above by H.R.H. Henri d'Orleans, Duc d'Aumale, in 1859.

Description.—A life-sized bust portrait, face seen in three-quarters to the left, brown hair and moustachios, wearing a gold-embossed suit of armour. Much repainted.

There is a picture of the three brothers Coligny at Knole by Du Moustier, copied in Niel's *Portraits des Personnages Français du XVI^e Siècle*, in which François stands on the right.

The picture above is probably that mentioned in the Inventory of 1638 as "Monsieur Shattalian."

The original portrait is at the Chateau d'Eu.

Panel. 22½ in. × 17 in.

20A. CHARLES IX, KING OF FRANCE. 1550-1574.

A copy after F. Pourbus the elder.

Charles IX was third son of Henry II by Catherine de Medici. He succeeded his brother Francis II in 1561. Married, in 1570, Elizabeth of Austria.

He authorised and took part in the Massacre of St. Bartholomew in 1572. He was weak in intellect and completely under the control of his mother.

This portrait was erroneously called Charles Duc de Guise until corrected by Henri d'Orleans, Duc d'Aumale, in 1859.

A life-sized bust portrait, of similar type to Henry III, No. 30, peaked moustachios and beard. He wears a yellow and red striped dress, a black cloak, a green ribbon, and plain white collar, no Order visible. Much repainted.

The original is at the Chateau d'Eu in the possession of the Comte de Paris.

Canvas. 21 in. × 16½ in.

21. DON FERNANDO ALVAREZ DE TOLEDO, DUKE OF ALVA, GOVERNOR OF THE NETHERLANDS, 1508-1582.

Painted after Titian.

Served in the Battles of Pavia, Tunis, and in Navarre. Generalissimo of the Imperial Forces under Charles V in

the Wars in Germany. Infamous from his cruel rule over the Low Countries, which he was sent to subdue by Philip II. He executed the Counts Horn and Egmont and instituted the Council of Tumults, which became a mere engine of wholesale slaughter. He boasted of having brought 18,000 persons to the scaffold in his six years' Governorship. William of Orange and the Count of Nassau, secretly aided by Queen Elizabeth, endeavoured to free their country from his tyranny. Alva was recalled in 1573. He died in his last campaign to subdue Portugal for King Philip.

A bust portrait, life-size, turned to the right, face seen in three-quarters to the right, blue-black eyes, short cropped hair, long sallow-complexioned face. In complete gold inlaid armour, and wearing the collar of the Order of the Golden Fleece.

Label at back—"Don Ferdinando Alvares, Duke of Alva, Governor of the Netherlands 1568."

Canvas. 19½ in. × 14 in.

22. MARY QUEEN OF SCOTS. 1542-1587.

Painted by P. Oudry, at Sheffield, in 1578.

Daughter of James V of Scotland and Mary of Lorraine. Succeeded to the throne when only a week old. Taken to France in 1548, where she married the Dauphin, afterwards François II, 1558. François dying the following year, she returned to Scotland in 1561, and married (1) Henry Stuart, Lord Darnley, 1565, and after his murder (2) the Earl of Bothwell 1567. He was forced to fly at Carberry Hill, and Mary was imprisoned in Loch Leven Castle, from whence she escaped in 1568, but was defeated at Langside by her half-brother Murray. She took refuge in England, where she remained in captivity till her execution at Fotheringay Castle.

A whole-length life-sized standing figure, turned slightly to the left, resting her right hand on a red table, while her left hand hangs down touching the end of her rosary. She wears a white cap with a transparent lace veil falling over her black dress to the ground, and a full lace ruff opened in front. Her yellow-brown eyes look piercingly at the spectator, and her face is pale and careworn.

Inscribed in yellow letters on the left-hand side at the top is—

“ MARIA
D—G
SCOTIA
PISSIMA REGINA
FRANCIÆ DOTARIA
ANNO
ÆTATIS REGNIQ
36
ANGLICÆ CAPTIVIT
10
S . . . H (Salvationis Hominum)
1578.”

and in modern white letters on the left corner of the floor—

“ PAINTED, BY, HILLIARD,”

The original signed picture is at Hardwick, and this is one of many replicas sent by Mary to her adherents. She wrote, in January 1578, from Sheffield: “ Il y a de mes amis en ce pays qui demandent de mes peintures.” Similar full-lengths are at Euston and at Brahan Castle, and a half-length, with the difference of the left hand being raised, at the National Portrait Gallery, bearing King Charles I.'s brand at the back. James I. had this type copied by Mytens, who reversed the attitude, and it was evidently the model for the three Memorial pictures with the execution depicted in the background.

Vertue identifies the picture of Queen Mary in King Charles's Catalogue as the one to be then (1756) seen at Hatfield.

But there is nothing to mark it as Royal property, and this is in all probability the replica sent to the Duke of Norfolk, and intercepted on the road by Lord Burghley. Sir H. Bulwer stated that Vidocq, when looking at one of this type of Mary's portraits, said it was the most criminal type of face he had ever seen.

This was No. 305 in the 1866 Portrait Exhibition at South Kensington.

Panel. 77 in. × 41 in.

23. A PORTRAIT, SUPPOSED TO BE THAT OF MARY
QUEEN OF SCOTS AT THE AGE OF 18.

Painter unknown.

In the costume of Brabant.

A life-sized half-length figure, facing the spectator. Very pretty, but expressionless features, quite unlike the accepted type of portraits of Mary Queen of Scots; wearing a curious costume consisting of a large black veil called a "heuck" around her head and encircling her body, held in front by her right hand. Eyeballs hazel, hair yellow-brown in small curls. Tenderly painted, but dull in tone. A black dress with triplets of pearls down it. There is an engraving of Queen Elizabeth in a similar heuck. The sleeves are white, with yellow and black stripes, and she wears a jewelled cap and a collar of oval red stones with clusters of pearls between.

This picture (omitting the heuck) is engraved in Miss Benger's *Life of Mary Queen of Scots*.

Panel under Glass. 35 in. × 25 in.

24. ROBERT DUDLEY, EARL OF LEICESTER, K.G.
1531-1588.

Painted by Marc Gheeraedts the elder.

Queen Elizabeth's favourite. Son of John Dudley, created Duke of Northumberland by Edward VI, and brother of Lord Guilford Dudley, the husband of Lady Jane Grey. Created Earl of Leicester and K.G. 1564. Appointed Lieut.-General of the Forces in Holland 1585. In this campaign his gallant nephew, Sir Philip Sidney, fell before Zutphen. In 1588 he commanded the army drawn up at Tilbury in defence of the country against the threatened Spanish Invasion. Queen

Elizabeth personally reviewed these troops. Dudley married (1) Amy Robsart, whose sudden death raised great suspicion against him of having connived at her murder; (2) much to the Queen's displeasure, he married the widow of Walter Devereux, Earl of Essex, in 1578. His famous entertainment to the Queen at Kenilworth took place in 1575. He died of a fever at Cornbury, Oxfordshire.

A half-length figure, life-size, in a white gold-embroidered doublet, dark cap, and furred cloak, and collar of the Order of the Garter. He holds a white wand in his right hand.

This portrait was No. 251 of the 1866 Portrait Exhibition at South Kensington, and has been engraved by J. Cochran in Lodge's *Portraits*.

Panel. 43 in. x 34 in.

25. JANE HECKINGTON, MRS. CECIL. 1500-1587.
MOTHER OF LORD BURGHLEY.

Painter unknown.

Daughter and heiress of William Heckington of Bourn in Lincolnshire, the birthplace of her famous son. She married Richard Cecil, Esq., Master of the Horse to King Henry VIII, and Steward of the King's manors of Nassington, Yarwell, and Upton. A handsome monument in St. Martin's Church, Stamford, is inscribed: "To the memory of Richard Cecill and Jayne his wife."

"The said Jayne lived 87 years, whereof she continued a widow 35 yeares. She deceased the 10th March 1587. She was a very grave, vertuous, and worthy matron, and delighted exceedingly in the works of piety and charity. She was crowned with much honor and comfort, and by God, his great blessing, lived to see her children and her children's children to the fourth and fifth generation, and that in a plentiful and honourable succession, being a happy mother of that most honourable Sir Wm. Cecil, Lord Burghley, who lyeth here by her."

A life-sized bust, with very aged full face, eyes quite closed, seated in a chair, in a dark furred dress, ruff, and black cap. Only the left hand is visible, holding a staff.

This was No. 248 in the 1866 Portrait Exhibition at South Kensington.

Panel. 20 in. × 16 in.

26. CHARLES V, EMPEROR OF GERMANY, KING OF SPAIN AND THE TWO SICILIES. 1500-1558.

Painter unknown. After Titian?

Son of Philip, Archduke of Austria, and Joan, daughter of Ferdinand, King of Spain. Charles succeeded the latter as King of Spain in 1516, and was elected Emperor of Germany in 1519. Defeated Francis I. of France at Pavia in 1525. Opposed Luther and the Reformation, but was finally forced to give liberty of conscience to German Protestants. Resigning the Empire to his brother Ferdinand, and the kingdom of Spain to his son Philip II 1555, Charles retired to the monastery of St. Just, Estremadura, where he died.

Description.—A bust figure, life-size, in a gold-embossed suit of armour, small close ruff, and collar of the Order of the Golden Fleece; grey short hair, high forehead, and aquiline nose.

This picture was purchased at Mr. Baylis's sale, at Pryor's Bank, Fulham, 3d May 1841.

Panel. 19 in. × 14 in.

27. HENRI DE LORRAINE, DUC DE GUISE, 1550-1588, SURNAMED "LE BALAFRÉ."

A copy after F. Pourbus (the original is in the possession of the Comte de Paris at Chateau d'Eu).

Son of François, Duke of Guise and Aumale, by Anne d'Este Ferrara, Comtesse de Gisors, Dame de Montargis. At 16

Henri distinguished himself against the Turks, and afterwards at the Siege of Orleans, where his father was murdered, the battles of Jarnac, and Dormans near Chateau Thierry, where he received the bullet-wound in the left cheek which earned him his surname of Balafré or the "Scarred." Guise commenced the terrible Massacre of St. Bartholomew by the brutal murder of Coligny in his bed. In 1576 he formed the "Holy Alliance," which led to the Wars of the League against the Huguenots. Brave, handsome, and ambitious, he became so popular with the Parisians that he aimed at absolute supremacy and forced the weak king Henry III to fly, on the memorable "Day of the Barricades" 12th May 1588. Allured to Blois by a summons to a Council under the king, he was stabbed while entering the latter's cabinet, and his body burned to ashes. (See Henry III, No. 30.)

Life-size, bust (Henry of Guise was only painted in bust). Face seen in three-quarters to the right, with the black patch visible on his left cheek (this is omitted in the drawing of his head in the Lenoir Collection, copied by Lord Ronald Gower, 1874). Peaked beard and moustaches, hair brushed up from forehead.

There are two portraits of "Le Balafré" in the Lenoir Collection; the large head, which is from a painting, the other, a smaller one from a very faint drawing in red and grey chalk, probably by Du Moustier.

Panel. 21 in. $\times$ 16½ in.

28. MILDRED COOKE, LADY BURGHLEY. 1526-1589.

Painted by Lucas de Heere.

Eldest daughter of Sir Anthony Cooke, of Giddy Hall, Essex, the tutor of Edward VI, and Anne, daughter of Sir Wm. Fitz-William. Married Lord Burghley 21st December 1546 as his 2d wife, and was the mother of Robert Cecil, first Earl of Salisbury. Her sister Ann married Sir Nicholas Bacon, Lord Keeper, and became the mother of the great Lord

Chancellor, Francis Bacon, afterwards Lord St. Albans. Mildred Cooke was much noted for piety and learning. Sir Roger Ascham writes of her in 1550—

“But there are two ladies whom I cannot omit to mention : one is Jane Grey and the other is Mildred Cecil, who understands and speaks Greek like English, so that it may be doubted whether she is most happy in the possession of this surpassing degree of knowledge, or in having become the wife of Sir Wm. Cecil, lately appointed Secretary of State, a young man indeed, but mature in wisdom, and so deeply skilled both in letters and affairs, that to him would be awarded the four-fold praise ‘To know all that is fitting, to be able to apply what he knows, to be a lover of his country, and superior to money.’”

Lady Burghley died at Burghley House, in the Strand, 4th April 1589. Her husband wrote “A Meditation” on her death and raised a sumptuous monument to her in Westminster Abbey, on which he placed a small kneeling statue of himself, with this pathetic inscription : “*his eyes dim with tears for the loss of those who were deare to him beyond the whole race of womankind*,” placed above the recumbent forms of his wife and their daughter Anne, Countess of Oxford.

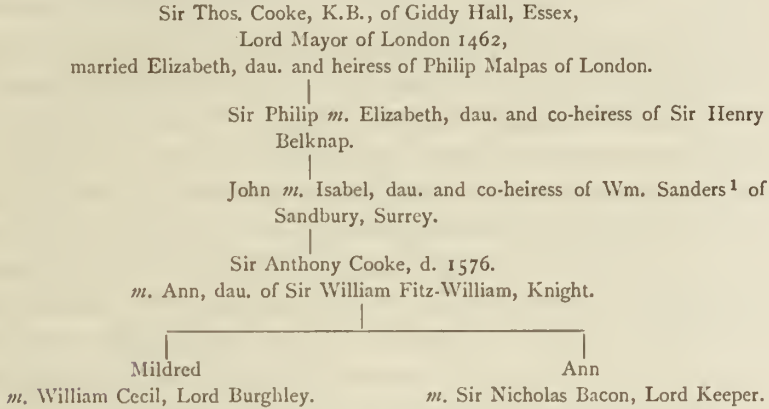
A life-sized half-length figure, standing to the right ; face seen in three-quarters to the left, looking at the spectator. In a white diapered high dress with frill close round the neck, black robe, jewelled chain and pendants, and round head-dress. She holds a red rose in her right hand and a handkerchief in her left. Hair light yellow-brown, eyes pale grey. A shield of arms in the right-hand top corner, in a frame surmounted by a carved female head, is Quarterly of seven :—

- (1.) Or, a chevron compony Gules and Azure between three cinquefoils of the last (*Cooke*).
- (2.) Sable, a fess between three pheons Argent (*Malpas*).
- (3.) Azure, an eagle displayed Argent (*Machyn*).
- (4.) Azure, three eagles displayed in bend between two cotises Argent (*Belknap*).
- (5.) Gules, a fess counter-compony Argent and Sable between six crosses patée fitchée of the second (*Boteler*).

(6.) Or, two bendlets Gules (*Sudeley*).

(7.) Bendy Argent and Azure (*Mountford*).

The following pedigree shows the descent—



This picture was No. 264 of the 1866 Exhibition at South Kensington, and is engraved in Drummond's *Noble Families*. It was erroneously labelled "Mrs. Wentworth."

29. ANOTHER PORTRAIT, IN ADVANCED YEARS.

Painted by Lucas de Heere.

Description.—A half-length figure, life-size, very similar to preceding, but standing slightly to the left; face more marked by age. A deep depression by her left temple like that so conspicuous in her son's portraits. She wears a black robe over a white dress, and tight sleeves embroidered with pansies. Her black bodice is covered with white network like scales, several rings on fingers of both hands, and a curious centre ornament of red birds' heads set in diamonds, probably representing the Fitz-William crest:—A phoenix Azure, issuant from flames proper. She holds a bunch of cherries in her right hand, while her left hand grasps the long chain of pendants in front. A similar position may be observed in a portrait of Lady Eleanor Brandon by L. de Heere, No. 198 in the 1866 Portrait Exhibition. A shield of arms similar to that in preceding picture, but without a carved frame, and with 8 quarterings differently marshalled, is in the left-hand corner.

On Panel. 40½ in. × 31 in.

¹ The family never seem to have quartered the arms of Sanders.

30. HENRY III, KING OF FRANCE AND POLAND.

1552-1589.

A copy after Pourbus.

Fourth son of Henry II and Catherine de Medici. Duke of Anjou and King of Poland till 1574, when he succeeded his brother Charles IX on the throne of France. In 1584 he was defeated by King Henry of Navarre at the battle of Coutras, who, in his turn, was driven back by the defeat of his German allies by Henry of Guise. Hence this was called the War of the Three Henrys. Overpowered by the mob of Paris under the influence of the ambitious Henri Duc de Guise (No. 27), the king fled to Blois on the memorable "Day of the Barricades," and there planned the assassination of the Duke, which was carried out on the threshold leading to the King's Cabinet, whose treacherous summons the Duke was obeying. The Cardinal of Guise was also despatched at the same time, Henry triumphantly exclaiming to his mother, "Now, I am the only King"; but was himself stabbed in the following year by a monk Jacques Clément, at St. Cloud.

Description.—A life-sized bust portrait, face turned in three-quarters to the right, black dress and cap with a pearl in it. A pearl earring is in his left ear, a blue ribbon round his neck. Slight black moustaches and pale cadaverous complexion. Much repainted.

Label at the back inscribed—"Henri III, Roi de France et Pologne × 1589, corrected by Henri d'Orleans (Duc d'Aumale), 24th Nov. 1859."

The original picture is in the possession of the Comte de Paris at Chateau d'Eu. There are five portraits of Henry III in the Lenoir Collection.

Panel. 21 in. × 16½ in.

31. CATHERINE DE MEDICI, QUEEN-REGENT OF FRANCE. 1519-1589.

A copy after Clouet.

Only daughter of the great Florentine, Lorenzo de Medici,

Duc d'Urbino, and Madeleine de la Tour. Born in Florence 13th April. Married, in 1533, Henry II, then only Duc d'Orleans. Henry II was killed by an accident at a tournament in 1559, and was succeeded successively by Catherine's three sons—François II (husband of Mary Queen of Scots), Charles IX (in whose reign she was appointed Regent), and Henry III. Her intrigues involved France in desolating civil wars between the League and the Huguenots, and the terrible Massacre of St. Bartholomew, 24th August, 1572, has branded her name with infamy as its chief instigator.

Her daughter Marguerite of Valois married Henry IV of Navarre on the eve of the massacre, in which her husband narrowly escaped perishing.

A small-sized bust portrait of the usual type in a widow's cap brought over the centre of the forehead, and bowed out at the sides, close high ruff, and black dress. Her frizzed red hair is seen on both sides under her cap, and her face is turned in three-quarters to the left.

Canvas. 20 in. × 16 in.

32. A LADY OF THE SIXTEENTH CENTURY.

(Erroneously named Queen Mary I.)

Painter unknown.

Description.—A life-sized standing figure, facing the spectator. Wearing a square-cut black dress with sleeves raised above the shoulders in the fashion termed "Mahoitres," trimmed with bands of gold, over a white pearl-embroidered bodice and shirt, and white satin sleeves tight from the elbows, braided with circles of gold. Her pearl-lined black cap bowed out to the ears is of the style generally associated with Mary Stuart, and the whole costume indicates a later period than Queen Mary I. The same type may be observed among some of the ladies in the picture of the "Bermondsey Fête." To symbolise her religious disposition the lady holds a gold chalice, with a skull in it, in her left hand, the cup being attached to the waist by a chain, while her right hand rests on a red book, inscribed "NHS," and a crucifix stands on the table on the left-hand side. A gold locket is suspended at her breast.

Neither features nor dress correspond with the authenticated types of Queen Mary's portraits, but there is a small panel picture at Burghley in a somewhat similar costume, with the exception of fur instead of gold bands, which has been engraved in Lodge's *Portraits* as Queen Mary I. No portrait of that Queen is mentioned in the early Inventories of 1611-12-38, but one of "*A Woman holding a cup.*"

This picture has been evidently retouched and made up like its companion picture, called Philip II, and the features entirely scraped of the original paint, a genuine portion of which may be discerned in the tight sleeves which both wear.

Panel. 49½ in. × 26½ in.

33. AMBROSE DUDLEY, EARL OF WARWICK, K.G.
Circa 1527.8-1590. *Painter unknown.*

Fourth son of John Dudley, Duke of Northumberland, and elder brother of the Earl of Leicester. Attainted for high treason with his father in 1553, and committed to the Tower; but was afterwards pardoned, and distinguished himself at the Battle of St. Quentin. He was created Baron Lisle and Earl of Warwick in 1561, and a K.G. in 1562, and was appointed Chief Butler of England in 1571. This portrait, showing neither ribbon nor Order, would lead to the supposition that it was painted previous to 1562, but his aged appearance precludes it. The Earl of Warwick in his gallant defence of Havre received an incurable wound from a poisoned bullet, whilst Captain-General of the English forces in Normandy, and died from the effects of it, in spite of having his leg amputated. He was Keeper of Hatfield Wood, or Great Park, in 1586, and in great favour with the Queen, as much for his honourable character as for his gallantry as a soldier.

Life-sized half-length standing figure, face seen in three-quarters to the right, blue eyes, a double-forked yellow-brown beard like Burghley's, wearing a close ruff, black suit, and cap ornamented with

pearls. He holds a closed red book in his right hand, resting it on a curious wooden case, open on one side, showing three glass bottles, or rolls of papers tied up. A letter lies open on the table. Hilt of his sword appears on the right.

This picture was No. 302 in the 1866 South Kensington Portrait Exhibition, and has been engraved in Lodge's *Portraits*.

Panel. 37 in. × 28 in.

34. ANOTHER PORTRAIT.

Painter unknown, signed "B."

Similar to a picture at Woburn, No. 40 in the catalogue, and an oval engraving by Hollar.

Differing from preceding in displaying the badge of the George, with horse galloping to the right, suspended by a blue ribbon; and in the position of the hands, the right hand holding a staff, as Chief Butler; and there is no book or case of scrolls.

On the red marble pillar to the left is inscribed "15 *B* 73."

Panel.

34A. ANOTHER PORTRAIT.

A copy of preceding, and likewise signed on the pillar at the left-hand side, "15 *B* 73."

Canvas.

35. A MARRIAGE FÊTE AT BERMONDSEY about 1590.

Painted by Joris Hoefnagel.

This has been erroneously named "Horsleydown Fair," and "An Entertainment given by Cardinal Wolsey for the meeting of Henry VIII and Anne Boleyn." But the costumes represented and the signature of the artist prove it to belong to a much later period—about 1590, and it evidently depicts a nuptial ceremonial and not a "Fair." The view of the Tower

as seen across the river to the left enables the site of the festive scene to be fixed somewhere in the neighbourhood of Bermondsey. The church to the right is in all probability the Abbey Church, still commemorated by Abbey Street and the present St. Mary Magdalen Church, which was built on its site. The most notable house next it would then have been Sir Thomas Pope's manor house, built on the ruins of the old Priory at the dissolution of the Monastery by Henry VIII in 1545.

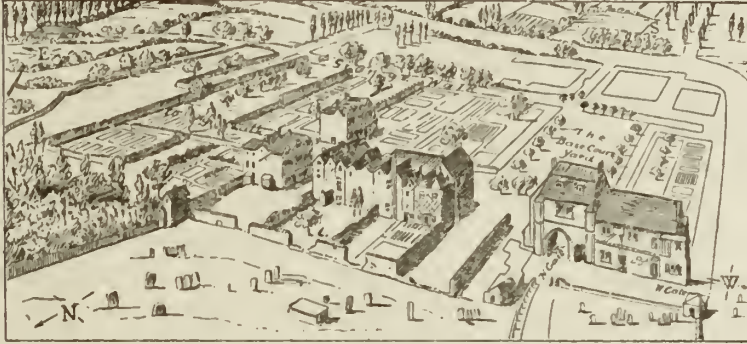
Sir Thomas's manor was called "Bermondsey House," and was afterwards purchased by Thomas Radcliffe, the famous Earl of Sussex who entertained Queen Elizabeth in it in 1571, and dying here in 1583, bequeathed £1500 to his executors, Sir Christopher Wray, Sir Gilbert Gerard, and Sir Thomas Mildmay, "to keep open house at Bermondsey twenty days after my funeral," which injunction they too faithfully fulfilled, the expenses reaching the sum of £1629:5:0½. The manor was subsequently alienated to Robert Trapps and held in his family till 1717. Further to the east of the church was the Grange Farm owned by Robert, first Earl of Salisbury, and at the present day the site is marked by "The Grange" written up at the corner of Abbey Street, while some picturesque gabled Elizabethan houses still remain in Bermondsey Street a little north of St. Mary Magdalen, not at all unlike the row of buildings at the back of this picture; while St. Mary's has even now an adjacent piece of recreation ground doubtless the only remains of the old Priory orchard.

The plot of green in the picture where archery is being practised would be the "Artillery Ground," Bermondsey, and the may-pole indicates the site of the fair, still commemorated in Fair Street. The landing-stage opposite the Tower probably marks the spot where "Pickle Herring Stairs" is now, and the house opposite the may-pole is presumably the "Beere House" marked in the following sketch from Ralph Agas's Plan of London drawn in 1560; while the shipbuilding yard more to the right denotes the principal trade of the district.



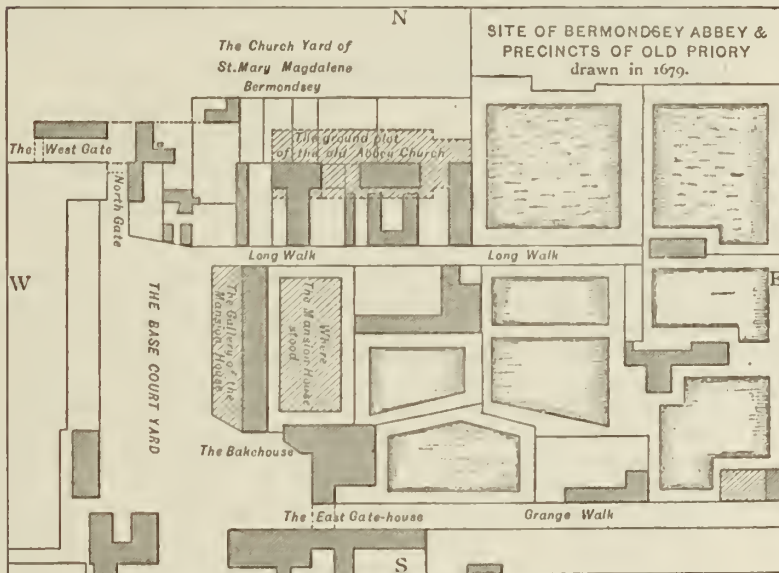
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The following sketches (1) of a view of Bermondsey House and the remains of the old Priory grounds as they appeared



BERMONDSEY HOUSE, SKETCHED IN 1805.

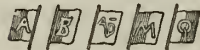
in 1805, and (2) of a ground-plan of the same and adjacent environs taken from a survey in 1679, are copied from Wilkinson's *Londinia Illustrata*, 1821.



The artist has given a typical rather than an exact topo-

graphical view of the house, if the long range of varied buildings in the centre represents Bermondsey House. The interior is laid open to display the banquet table and the feast in preparation in the bakehouse next door. Such a device is seen in the curious picture of the Life and Death of Sir Henry Unton of this period, now in the National Portrait Gallery, where the front of his house is laid open to show a nuptial banquet and masque in the interior.

In the right-hand corner by the tree, facing the spectator, stands the artist Hoefnagel behind two fiddlers and a stout flute-player, to whose music a group of villagers, all holding *gloves*, are seen dancing. The bride, wearing a sprig of *rosemary*, is seen on the right being escorted from the churchyard gate by her father and bridegroom, and followed by bridesmaids and two groomsmen. All are in black, and the ladies have sprigs of *rosemary* at their breasts. Before her struts an attendant in a black suit, a sash of the bride's colours, red and white, holding in outstretched hand a huge "*bride-cup*" filled with a large branch of *rosemary* adorned with pink and white streamers and flags on which can be indistinctly discerned the letters



Preceding this gilt trophy march two fiddlers and two men and two women bearing large round "*bride-cakes*" slung in white cloths knotted at their shoulders.¹

¹ The following accounts of wedding customs help to elucidate the scene. In a description of the wedding of Jack of Newbury and Winchcombe, temp. Edward VI, we read "Then was there a fair *bride-cup* of silver gilt carried before the bride wherein was a goodly branch of *rosemary* gilded very fair and hung about with silken ribbons of all colours; next there was a noise of musicians that played all the way before her. After her (the bride) came the chiefest maidens of the country, some bearing *bride cakes* and some garlands made of wheat finely gilded" (see Strutt's *Manners and Customs of England*). Lady Haughty also observes in Ben Jonson's Play of *The Silent Woman*, "We see no signs of a wedding here, no character of a bridal. 'Where be our skarves? and our *gloves*? Let us know your bride's colours.'" Music was indispensable, as Scriben says in Ben Jonson's Comedy of the *Tale of a Tub*, "Your wedding dinner is starved without music."

Sir Dudley Carleton mentions, in an account of a wedding at Whitehall in 1604, "*bride cakes, points, garters, and gloves*."

A beefeater and a soldier with rapier and steel targe slung on his back are prominent in the foreground among the guests awaiting the procession. A mounted hawker precedes a knight with a blue ribbon and Order round his neck followed by his lady, and running footmen. In the central foreground stands an elderly lady in black with two female attendants in black wearing bunches of rosemary denoting their connection with the bridal party. This may be the mother of the bride receiving an important personage in a black hat and drab suit, evidently some local magnate. Another distinguished guest wearing a black ribbon and Order, and some fashionably dressed ladies, are grouped on the left hand, while in the extreme corner a boy is trying to part two fighting dogs. A man is sitting in the stocks by the kitchen wall at the back, while the cooks are seen busy inside, and the long banquet-hall next the kitchen is decorated with branches of rosemary. The table is laid with a white cloth, cakes, and cups, stretching up the hall lengthways. Below the boy and the dogs on the left is inscribed in fine yellow letters

*J/c v Inghel deden der
vv III*

In the coloured sketch and outline by Grignon of this picture, at the rooms of the Society of Antiquaries, the date 1590 is inserted on the stone instead of the signature. The small-sized figures with blue distance in the style of Breughel are admirably painted. This picture was No. 1410 in the Tudor Exhibition, 1890. In the Inventories of 1611 and 1679 there is mention of "*Solemnity of a Marriage—thick frame of walnut tree. Marriage in Dutchland*," which probably refer to this picture.

On three planks of Panel joined horizontally. 29 in. x 39 in.

36. WILLIAM CECIL, LORD BURGHLEY, K.G.
1520-1598. (1)

Painted by Marc Gheeraedts the elder.

Queen Elizabeth's great Minister. Son of Sir Richard Cecil and Jane Heckington, and descended from the Welsh family of Sitsilt, subsequently spelled Cyssels, who migrated to Stamford. Born at Bourn, Lincolnshire, and educated at Stamford Grammar School and St. John's College, Cambridge. Appointed Master of Requests and Secretary of State in King Edward VI's reign. He accompanied the Protector Somerset in his Scottish campaign and was present at the battle of Musselburgh. On Elizabeth's accession he was made Master of the Court of Wards, and Chief Secretary of State, and throughout his career successfully maintained his ascendancy over his rival Leicester. Raised to the peerage as Lord Burghley in 1571, in the following year he became Lord High Treasurer. He urged on the trial and execution of Mary Queen of Scots, and opposed the Earl of Essex by endeavouring to make peace with Spain. His prudent policy fearlessly maintained the supremacy of the Queen and the glorious prosperity of the country. He encouraged learning by founding a scholarship at Westminster School. His appearance is thus described: "Though not remarkably tall nor eminently handsome, his person was always agreeable, and became more and more so as he grew in years." He married first Mary, the sister of Sir John Cheke, tutor to Prince Edward, in 1541, by whom he was the father of Thomas, afterwards Earl of Exeter; and secondly Mildred Cooke, mother of Robert, first Earl of Salisbury.

A three-quarters length, life-sized figure, turned to the right, looking at spectator, in the robes of the Garter with the George pendant from a rose collar, horse galloping to the left. His black mantle has a round plain badge of white on plaited satin on his right shoulder, encircled with crimson and a cord without a tassel. His sleeves are black with yellow stripes. He wears the black cap so

characteristic of all his portraits, and a sash of dull crimson, and carries a white wand in his right hand, while his left rests on his sword-hilt. A wart is visible on his right cheek. A shield of the *Cecil Arms*¹ is in the right-hand corner with the motto of "COR UNO VIA UNA" inscribed below it, and also "*Sir William Cecill, Knight, Baron of Burghley, Lord High Treasurer of England, Knight of the most noble Order of the Garter, and Master of Her Majesty's Court of Wards and Liveries.*"

Portraits by M. Ghcraedts of Lord Burghley are at Burghley House; Woburn Abbey, full length sitting; Knole; the Grove, Herts; Parham in Sussex; Stowe; St. John's College, Cambridge; and three in the National Portrait Gallery, one in robes similar to the Hatfield portrait.

37. ANOTHER PORTRAIT OF LORD BURGHLEY (TOGETHER WITH HIS SON ROBERT, FIRST EARL OF SALISBURY). (2)

Painter unknown.

Originally entitled "Lord Burghley and Robert Earl of Salisbury," and subsequently altered to "Thomas and Robert, the two sons of Lord Burghley." But the features and cut of beard are decidedly Lord Burghley's, and the wart on his right cheek confirms the original naming of the picture. This double picture is made up from two separate portraits similar to Nos. 38 and 62, for of course Robert Cecil was not made an Earl or K.G. till 1605, after his father's death.

Two half-length figures, smaller than life, in an oblong frame. Lord Burghley in black on the left, face seen in three-quarters to the right, resting his right hand on a wand. He has dark grey eyes (Thomas Earl of Exeter's were bright hazel).

¹ Lord Burghley's shield is Quarterly of six :—

- (1 and 6) Barry Argent and Azure, over all on six escutcheons Sable, as many lions rampant of the first (*Cecil*).
- (2) Per pale Gules and Azure, a lion rampant Argent, supporting a tree eradicated proper (*Wynston*).
- (3) Sable, a plate between three castles triple-towered Argent (*Carlyon*).
- (4) Argent, on a bend cotised Gules, three cinquefoils Or (*Heckington*).
- (5) Argent, a chevron between three chess-rooks ermines (*Walcot*).

Robert Lord Salisbury faces the spectator on the right, and holds his wand in his left hand below the top. Both wear the blue ribbon of the Order of the Garter. The badge only visible on Burghley.

This picture was No. 246 in the 1866 Portrait Exhibition at South Kensington.

Panel. 24 in. $\times$ 33½ in.

38. ANOTHER PORTRAIT. (3)

Painter unknown.

In black similar to preceding. Life-size, seen to the waist. The George badge is attached to a small chain, with horse galloping to the left. A shield of Cecil arms is in the left-hand corner. Through an open window on the left the sky is seen at the back.

Panel.

39. ANOTHER PORTRAIT OF LORD BURGHLEY. (4)

Painter unknown.

Of the same type as preceding. A shield of arms on the pillar to the right.

Panel. 20 in. $\times$ 15 in.

40. ANOTHER PORTRAIT, a copy of preceding. (5)

In black. Usual type, with George. Turned to the right.

Panel. 20 in. $\times$ 15 in.

41. ANOTHER PORTRAIT. (6)

(Erroneously called Thomas Earl of Exeter.)

Painter unknown.

Life-size, in black, turned to the right and looking at spectator; similar to No. 37. The George suspended from small chain. Plain brown background, green curtain to right. Pale complexion, long thin nose, and double-forked light-brown beard, of distinctly Burghley type.

Panel. 26 in. $\times$ 21 in.

42. ANOTHER PORTRAIT. (7)

(Erroneously called Thomas Cecil, Earl of Exeter.)

Painter unknown.

Of usual type, half-length, face seen in three-quarters turned to the right. In furred peer's robes and a black cap. Forked brown beard, grey eyes, a long moustache peculiar to Lord Burghley and not to his son the Earl of Exeter. He wears the collar of SS, red rose, and gold knots; a brown glove is in his left hand. Face younger than in No. 41. A black ring on the little finger of his right hand. A shield of arms and motto on the right encircled by the Garter.

43. ANOTHER PORTRAIT. Painted in 1597. (8)

Painter unknown.

A bust portrait, life-size, in peer's robes, but only the right hand visible resting on the top of a white staff. Wart on his right cheek. Dated "1597 æt. 77" in yellow-brown letters in upper left corner. Shield of arms encircled in the Garter and "COR UNO VIA UNA" inscribed in the right-hand corner.

A similar portrait is in the National Portrait Gallery.

A square Panel. 22½ in. × 17 in.

44. ANOTHER SMALL PORTRAIT OF LORD BURGHLEY
RIDING HIS MULE. (9)

A copy of the Bodleian picture.

We read that at Theobalds Lord Burghley used to ride on a little mule up and down the walks, sometimes stopping to speak to those who were shooting, or playing bowls.

On Paper.

45. LOUISE DE LORRAINE-VAUDEMONT (probably).
1554-1601. QUEEN OF HENRI III.

(See Niel's *Personnages Français du XVI^e Siècle*, vol. i. No. 15.)

Painter unknown.

Daughter of Nicolas, Count de Vaudemont, and Marguerite de Lorraine, Marquise d'Egmont. Married, 15th February 1574.

Henry III, King of France. On the assassination of her husband, 1589, she retired from Court and led a religious and charitable life, dying at the Chateau de Moulins 29th January 1601.

A life-sized bust portrait, facing spectator, in a low-cut black dress with white bows and sleeves, and peculiar high gauze wings which rise from her shoulders at the back nearly to the top of her head-dress behind. She has fair yellow hair brushed up from her forehead and bowed out over her temples. A pearl earring and pearl necklace. Her eyes are blue-grey.

This portrait corresponds more with Louise de Lorraine in features and costume than with those of Gabrielle d'Estrées, and is French in style.

46. KING PHILIP II. 1527-1598. (A)

A copy after Sir Antonio More.

King of Spain, and also, from 1554 to 1558, King of England. Son of Charles V, Emperor of Germany, and Isabella of Portugal. Married first, at the age of 15, Mary, daughter of the King of Portugal; secondly, Queen Mary of England, 1554; thirdly, Princess Elizabeth of France, 1559; and fourthly, Anne, daughter of the Emperor Maximilian II. He died at the Escorial. He planned the invasion of England by the Armada in 1588.

A bust portrait, life-size, face seen in three-quarters to the left, brown-grey hair and light brown moustaches, full lips, and pale complexion, eyes directed to the left. He wears a white embroidered doublet with a black fur cloak over it, and the collar of the Order of the Golden Fleece.

This picture is now in Arlington Street.

Panel.

47. ANOTHER PORTRAIT.

A small copy on paper after the picture by Titian in the Corsini Palace, Rome.

The original portrait is noted in Kugler's *Handbook* as "admirably conceived."

A small-sized half-length figure turned to the left, face seen in three-quarters to the right. He wears a dark doublet edged with white fur. His right hand rests on the red table, his left grasps the jewelled hilt of his sword. Round his neck is a chain.

48. A NOBLEMAN OF THE SIXTEENTH CENTURY.

(Erroneously called Philip II.)

A life-sized half-length figure, turned slightly to the left and looking in that direction. Wearing a black hat and plume, gold inlaid armour, and a tight white satin sleeve encircled with gold bands, and embroidered with gold and diamond-shaped patterns. These are the only remains of the original painting. The right hand apparently held a book, which is still visible. A helmet has been painted in on the left, and a shield with a crown inscribed "Philip Second, Rex."

Panel. $41\frac{3}{4}$ in. $\times$ 27 in.

49. PORTRAIT, SAID TO BE OF JOHN FROBEIN (but very unlike his features).

Painter unknown. (German School.)

A life-sized figure, standing facing the spectator, wearing a grey hat and black tunic, and a girdle with tags attached. Much-marked rough features, a light brown beard and moustaches. He wears two rings on his left hand. He holds an open bill or scroll in his left hand and a rolled-up document in his right. At the table to his left stands a pewter, and in the background to the right is a latticed window with loaves and household utensils on the sill.

Panel. 35 in. $\times$ 28 in.

50. QUEEN ELIZABETH. 1533-1603.

Painted by N. Hilliard in 1585.

Daughter of King Henry VIII and Anne Boleyn. Succeeded her sister Mary 17th November 1558. Died at Richmond.

Seen to below the waist, life-size, slightly turned to the left, looking at spectator. In a black dress with grey marks on it, gold rosettes, a grey gauze veil, and ornaments of large round grey pearls. She wears a black pointed diamond ring set in gold on the third finger of her right hand. Her hair is light yellow, complexion pale

shaded greyish, eyeballs dark black-grey. An ermine, gorged with a gilt coronet, is conspicuous on her left sleeve, and a gilded state sword with black line pattern is on the right of the picture. She holds a sprig of mistletoe in her right hand. Light admitted from the right hand. In the background a window on the left, with dull blue sky seen through a casement.

Engraved by J. A. Dean as frontispiece to Sir H. Ellis's *Original Letters*, vol. iii. of series 2 ; 1827.

Panel. 37½ in. × 34 in.

51. ANOTHER PORTRAIT. AS "DIANA."

Painted by Cornelius Vroom.

"A painting of Diana by Frans Floris"
Dora Zinke in *Apollo*, vol. 68 (1958)
H. 154/5, illus.

In the style of Primaticcio. Life-size, seen to below the waist, facing the spectator. Holding a hound in leash in her right, and a bow in her left hand. Her eyeballs are black and hair reddish-yellow, she wears a pale pink dress, a yellow skin thrown over the left shoulder and hanging down in front, a white crescent and pearls on her head, with a thin brown gauze veil behind. Dark brown background.

This portrait is mentioned in the Inventory of 1611 as "a portrait of her late Majesty." Lord Lytton has a similar picture at Knebworth.

Panel. 43 in. × 34 in.

52. ANOTHER PORTRAIT. "THE RAINBOW PICTURE."

Painted by Zucharo.

A life-sized figure, seen to below the waist, face turned in three-quarters to the left, eyes looking at the spectator. The face is youthful, with her hair falling in long tresses, surmounted by a rich aigrette and a distended gauze veil. A large earring is visible in her left ear, while her open wired ruff has a miniature gauntlet attached to the left side. Her dress is elaborately patterned with red and white flowers, and a large green serpent holding a ruby is twisted on her left sleeve. She holds a rainbow in her right hand, while gathering the folds of a large sleeveless robe with her left. This robe is curiously embroidered with eyes and ears, emblematical of knowledge and wisdom. A dark brown archway is visible at the back. At the right-hand side is inscribed "*NON SINE SOLE IRIS*" (no rainbow without a sun).

This picture is mentioned in the Inventory of 1611.

It has been engraved by W. T. Fry, 1829, in Lodge's *Portraits*, and was No. 267 of the 1866 South Kensington Portrait Exhibition, and No. 1410B of the Tudor Exhibition 1890. Lord Hardwicke exhibited a portrait with similar devices—No. 252 of the 1866 Loan Exhibition at South Kensington.

Canvas. 50 in. x 29 in.

53. ANOTHER PORTRAIT.

(Erroneously called Empress to Charles V.)

A bust portrait, life-size, with crown and large open ruff. A modern fabrication.

See note to no. 72 on p. 11 Panel.

54. A LARGE GREY HORSE.

Painter unknown. 1594.

This was Queen Elizabeth's charger at Tilbury, and was presented by her to Robert Cecil, first Earl of Salisbury.

Description.—A life-sized grey horse seen in profile to the left, whole-length, unsaddled, but led by an old man in a black dress holding the black bridle; in a park landscape with convolvuluses and daisies in the foreground. Inscribed on the frame

"A^{NO} D^{NI} 1594. REG ELIZA 36."

On a very large Canvas. 96 in. x 105 in.

55. ANNE LADY HUNSDON.

Painted by Lucas de Heere.

Daughter of Sir Thomas Morgan, Kt., of Arkestone, Hereford, by Anne, daughter of Jean Sire de Merode. Married Henry Carey, Baron Hunsdon, K.G., who was a cousin of the Queen's through the Bullen family. Lady Hunsdon was Lady of the Bedchamber to the Queen. Lord Hunsdon died in 1596, leaving ten sons, one of them, Robert Carey, being created Earl of Monmouth. The latter wrote a touching account of Elizabeth's last days, which Camden has copied.

A half-length figure, life-size, facing the spectator, in a black dress embroidered with rows of curious large white flowers, and a large plain grey ruff. Her left hand holds down a black feather fan. Her face is shaded a pale grey.

Another portrait of Lady Hunsdon was No. 235 of the 1866 South Kensington Portrait Exhibition, belonging to W. B. Stopford, Esq., and the Duke of Buccleuch has a miniature of her.

Panel. $43\frac{1}{2}$ in. $\times$ $34\frac{1}{2}$ in.

56. HON. ELIZABETH CECIL, MRS. WENTWORTH.
b. after 1563.

Painted by Lucas de Heere.

Daughter of Lord Burghley and Mildred Cooke, and younger sister of Robert Cecil, first Earl of Salisbury. Married Thomas Wentworth, eldest son of Thomas Baron Wentworth, who surrendered Calais to Henry Duke of Guise, 7th November 1558. Thomas Wentworth died without issue in the lifetime of his father, who died 1590.

Life-size, three-quarters length, facing the spectator, close curled red-brown hair with pearl head-dress, lace ruff, long stomacher and fardingale, stuffed diapered sleeves, holding a fan in her right hand. A pearl and gold chain hangs down to her waist, and she wears a black belt ornamented with pearls.

This picture was No. 240 in the 1866 Portrait Exhibition at South Kensington.

On Panel. $41\frac{1}{2}$ in. $\times$ 35 in.

57. HENRY IV, KING OF FRANCE. "THE GREAT."
1553-1610.

Painted by F. Pourbus in 1610.

"Henry of Navarre." Son of Antoine de Bourbon, King of Navarre, and Jeanne d'Albret. Descended in direct male line from "St. Louis," King Louis IX. Married in 1572 Marguerite

de Valois, daughter of Henry II of France ; but divorced her in 1592 after becoming King of France 1589. Narrowly escaping the Massacre of St. Bartholomew, he subsequently fought the Battle of Ivry, which destroyed the Catholic League ; but, finding it otherwise impossible to retain his crown, Henry turned Catholic himself, and became reconciled with Charles of Guise, Duc de Mayenne. He issued the famous Edict of Nantes, giving legal rights to the Huguenots. Henry was a shrewd and wise governor as well as a great general. Married, secondly, Marie de Medici, the mother of our Queen Henrietta Maria. Stabbed by Ravallac while driving in Paris, after reigning 21 years in France, and 38 in Navarre.

Description.—A life-sized full-length figure, standing, facing the spectator, in a black slashed doublet and hat ; wearing the Order of S. Esprit suspended on his breast, and holding a stick in his right hand. He has a grey beard and blue eyes. The floor is of a red and white checked pattern.

A somewhat similar picture, but bareheaded, is in the Louvre, and has been engraved by Tardieu.

Canvas. 94 in. × 56 in.

58. FRANÇOIS RAVAILLAC. 1579, executed 1610.

(The murderer of Henry IV of France.)

Born in Angoulême. He began life as a lawyer's clerk, and subsequently became a solicitor and a schoolmaster. While in prison for debt he had fearful visions which, he said, drove him to plan the assassination of the king ; which he accomplished by tracking his carriage, and while King Henry was reading a letter, stabbing him in the Rue de la Ferronnerie, Paris. He was executed with frightful tortures.

A coloured sketch on a paper with a black border, similar to the portrait of Froben, No. 10.

A small-sized bust portrait, face seen in three-quarters, looking over his right shoulder, wearing a black flat cap, short thick beard and moustaches.

This head does not accord with a curious engraving by Christoffel von Sichem of the murderer,—a whole-length, with knife in hand, and scenes of the murder and execution depicted behind. In this print his long upper lip is unshaven, and his long hair streams from below a high plumed hat on to his broad flat collar; while a rough curly beard and whiskers encircle his face.

59. MARGARET OF AUSTRIA, QUEEN OF PHILIP III,
KING OF SPAIN. 1580-1611.

Painted by Pantoja de la Cruz.

Daughter of Archduke Charles of Gratz, Duke of Styria and Carinthia, and Marie of Bavaria. Married Philip III in 1599, and became the mother of Anne of Austria, afterwards Queen-Consort of Louis XIII of France.

Description.—A half-length figure, life-size, looking at the spectator. Greenish-grey eyes, and dark red hair brushed up from forehead. She wears a jewelled head-dress with feather, and a black and gold embroidered costume.

A good picture. A similar portrait is at Buckingham Palace.

Canvas. 25 in. × 31 in.

60. ROBERT CECIL, FIRST EARL OF SALISBURY,
K.G. Circa 1562-1612.

Painted by Marc Gheeraedts in 1608.

The famous Minister of Queen Elizabeth and King James. Youngest son of Lord Burghley by Mildred Cooke. Born at Westminster, and educated at St. John's College, Cambridge. Knighted and sworn Privy Councillor in 1591. Succeeded Walsingham as Secretary of State, 1596. His vigilance and secret correspondence with King James VI of Scotland ensured that monarch's peaceful accession as James I. of England. He was created Lord Cecil of Essendon 1603, Viscount Cran-

bourne 1604, and Earl of Salisbury 1605, a few hours previous to his elder half-brother Thomas being made Earl of Exeter, so the younger brother took precedence. He was installed Knight of the Garter in the same year, and became also Chancellor of the University of Cambridge. Lord Salisbury exchanged Theobalds for Hatfield with King James, where he built the present house, being his own architect. It was begun after June 1607 and completed 24th December 1611, at the moderate cost of £7631:11:3. A masque by Ben Jonson was played before the King at Theobalds, on 22d May 1607, in honour of the exchange, of which the opening stanzas ran thus, spoken by "Genius":—

"Let not your glories darken to behold
This place and me the Genius here so sad.
Who by bold rumour have been lately told
That I must change the lovèd lord I had.
And he now in the *twilight of sere age*,
Begin to seek a habitation new.
And all his fortunes and himself engage
Unto a seat his fathers never knew."

Cecil married Elizabeth, daughter of William Brooke, fifth Lord Cobham, and left two children—William, who succeeded him as second Earl, and Frances, Countess of Cumberland (Nos. 76, 85, and 86). At his death he held the high offices of sole Secretary of State and Lord High Treasurer; but in his last illness he said to Sir Walter Cope, "Ease and pleasure quake to hear of death, but my life, full of cares and miseries, desireth to be dissolved." On his departure to Bath to cure his dropsy the King took leave of him with tears, and charged his physicians "on their heads to be careful of him." Lord Salisbury died at Marlborough on his way home from Bath. He was always sickly from a slight curvature of the spine, and only 5 feet 3 inches in height. Queen Elizabeth called him her "little elf," and King James "his pigmy," and "little beagle," "monkey-monger," etc. The Earl of Worcester writes to the Earl of Salisbury in 1609: "One word more touching yourself.

You take exception to be cawled foole (by the king), not only so, but parrot-monger and monkey-monger, and twenty other names which I will forbear to speak of any."

Description.—Life-size, half-length, face seen in three-quarters to the left, with dark blue eyes looking at the spectator. In full robes of the Order of the Garter, with oval George suspended from a red rose and gold knot collar, the horse galloping to the left. A white wand is in his right hand, and he rests his left on the hilt of his sword. On a shield the arms :—Barry Argent and Azure, over all on six escutcheons Sable, as many lions rampant of the first (*Cecil*), and the motto "SERO SED SERIO" painted on the left-hand side.

This portrait is engraved in Lodge.

On three pieces of Panel. 42½ in. × 36 in.

61. ANOTHER PORTRAIT, IN MOSAIC.

A copy of a portrait by John de Critz¹ somewhat similar to preceding, done in mosaic at Venice.

Presented by Sir Henry Wotton in 1609 to Lord Salisbury's only son, William Lord Cranborne, as per following extracts from Letters :—

24th April 1609.

(To Lord Salisbury)

"I will take the boldnesse to advertise y^r Lod^p, that having heere caused youre picture to be made in Mosaique as the best present (that I could conceive) for my Lord of Cranborn youre Sown in humble acknowledgment of my great obligations towards your owne noble person and memorie.

"The picture is made precisely according to the draught of that wherewith yor's Lor^p did honor me—I meane as neerely as the natural coulours of stone can approache to artificial, . . . Only there is added a yeare more unto youre Lor^{ps} age, and to youre titles, '*Gran Tesauriere d'Inghilterra*,' the rest being likewise in Italian, for the workman would by no meanes give his consent to the French superscription . . . and it is the workman's speziall sute and re-

¹ See a bill of *De Critz* at end of No. 70. James I.

membrance that it may be set in his true light, and at a little more height for the eye than a coulored picture would require."

Addressed, "*All Ill^{mo} et Excell^{mo} Signor mio Oss^{mo}, Il Sig^r Conte de Salisburia, Gran Tesauriere d'Inghilterra.*"

"My Lord's picture in Mosaq sent by ye Thomas of London."

22d June 1609.

(To Lord Cranborne)

Right Honourable

"It is long since I undertooke a presumption, and yet withall a dutie in causing my Lord youre Father's picture from a copie of Jhon de Creets draught to be transported here by no ill hand into Mosaique; not that his Lor^{ps} can neede any such visible representations to make his memorie laste, but only out of mine owne humble thankfulnessse whom he hath received into his patronage and many ways bound to studie the honour of his name."

Description.—Similar to preceding, excepting that Lord Salisbury holds no wand in his right hand, but a letter addressed in Italian "*All Ill^{mo} &c. de*" (nearly illegible) lies on the table; "*1603*" "*Ætatis suæ 48,*" is inscribed at the top of the portrait, which adds considerably more than the one year, which Sir Henry Wotton mentions in the preceding letter, to Lord Salisbury's age, who was then only forty-one.

62. ANOTHER PORTRAIT.

Painted by Marc Gheeraedts the younger.

Description.—Life-size, half-length, bareheaded; in a black suit and large plaited white ruff, and a Spanish cloak over his left shoulder; face seen in three-quarters to the left, looking at the spectator. His right hand rests on a small green-covered table, on which are a hand-bell, two open letters, and the purse of office. His left hand holds the badge of the Order of the Garter suspended round his neck by a blue ribbon. His eyes are dark, and a depression on the left of his temples, similar to that in his mother's portrait, is very conspicuous (compare No. 29). To the left is inscribed the motto "*SERO SED SERIO,*" while on one of the letters before him is written: "*To the R^t Hon^{ble} Robert Cecil, Earle of Salisburie, Viscount Cranbourn, Baron of Essendon, principall secretarie to His Ma^{ty}, Master of the court of Wards and Liveries, Knight of the most honourable Order of ye Garter and of His Highness Privy Counsell.*"

This portrait was No. 259 in the 1866 Portrait Exhibition at South Kensington. Portraits of this type are at Burghley, Knowsley, and the National Portrait Gallery (in the latter with the omission of the George), and a whole-length at Woburn. Also in the picture of the Conference of 1604, now in the National Portrait Gallery, a similar likeness of Lord Salisbury is conspicuous at the end of the line of English Commissioners seated at the table.

Panel. 35 in. × 27 in.

63. ANOTHER PORTRAIT.

A poor copy of preceding, smaller than life.

22 in. × 17 in.

64. ANOTHER PORTRAIT (A) IN BLACK.

A copy of preceding; no writing on scroll. Light admitted from the right-hand side.

This picture is now at Arlington Street.

Panel.

65. UNKNOWN PORTRAIT OF A MIDDLE-AGED GENTLEMAN.

Painted by Mytens in 1612.

Life-size, half-length, standing slightly to the right, his face seen in three-quarters in that direction, his small blue-grey eyes looking at the spectator; strongly marked features, short nose, high forehead with thick brown hair brushed up, light sandy beard and moustaches, ruddy complexion, and thin red lips. He wears a close ruff and a black slashed suit with plain tight sleeves and frills at the wrists. He holds the top of a stick in his left hand and rests his right hand on a table where are two red books and an

open letter with seal attached. On this is some writing almost effaced, apparently



and inscribed on each side of his head

ÆTATIS, SVA (sic), 59 ANNO. 1612

and lower down to the left

∴ Sic ille Vultum Sic ora ferebat ∴

Panel. 35 in. × 27½ in.

66. CHRISTOPHE DE HARLAY, COMTE DE BEAUMONT. 1571-1618.

Painted probably by P. Van Somer.

Eldest son of Achille de Harlay, who was first President for thirty years of the Parliament at Paris, and a loyal Minister under Henry III and IV, in whose favour the estate of Beaumont was created a Comtè. Christophe's mother was a sister of the great historian De Thou. He accompanied Monsieur Rosny, afterwards the great Duc de Sully, as Ambassador Lieger, on a special mission to King James I, and they were received on Whitsunday, 15th June 1603, by the King, who entertained them at a great feast at Greenwich on 18th June.

Comte de Beaumont had the high honour of sitting on the right of the King at the Oxford Masque 28th August 1605, and there is an entry in the Royal Accounts for that year. "Given by his said majesty to Monsieur le Comte de Beaumont, Lidjier Embassador from France, at his departure out of England, in Guilt Plate of sundry kinds, amounting to the sum of 4094 oz. d."—(See *James I's Royal Progresses*, vol. iii.)

We read also, from a gossiping letter written in 1603, that "The Spanish Ambassador feasted Monsieur and Madame de Beaumont. The French Count was half falling out as to who should lead the dance afterwards, and returned very ill satisfied for cheer and entertainment."

The constant bickerings and quarrels as to rights of precedence between the ambassadors of Spain, France, and Venice seem to have caused King James and his Ministers perpetual trouble and anxiety at this period.

Description.—A life-sized whole-length standing figure; face seen in three-quarters to the left. He rests his right arm on his hip. In a black suit; the doublet, slashed with eyelet-holes, is partly open, showing a white vest beneath. The sleeves are embroidered with flowers and barred with gold. He has a dark brown, square-cut, full beard and moustaches, sepia eyes, and thick dark brown hair brushed up from his high forehead, and pale complexion. His sword-belt is studded with pearls. Inscribed on the left-hand side is

"James de Beaumont Legatus
Christia Gall Regis apud
Ser Mag^m. Brit Regem A^{no}.
1605. *Ætatis Suae* 34."

This picture had been ascribed to Mytens, who was only fifteen years old at that time. Lord Salisbury presented the Count, in exchange, with portraits of himself and his father copied by J. de Critz.—(See bill at end of No. 70, James I.)

Canvas. 78 in. × 42 in.

67. SIR THOMAS BENNET, KNIGHT, LORD MAYOR OF LONDON 1603. Born 1541, died after 1612.

Painted by Cornelius Ketel.

Sir Thomas was knighted during his mayoralty, and bought Bechampton Manor, Bucks, in 1609. Married Mary Tayler (No. 68). He was the father of Sir Simon Bennet, created a Bart. by Charles I. in 1627, and of Richard, who left

as his heiress Frances, fourth Countess of Salisbury (Nos. 118, 119). The Bechampton estates thus came into the Cecil family. The great Hall was still standing in 1806, but the remains of the Manor House had been converted into a farm. From Sir Thomas's elder brother, Richard Bennet, the present Earl of Tankerville's family are descended.

Sir Simon Bennet was a great benefactor to the poor, as well as to University College, Oxford, but dying without issue the baronetcy became extinct in 1631.—(See pedigree at the end.)

Description.—A life-sized half-length figure facing the spectator. Sir Thomas (who has been erroneously named Sir Simon) wears his aldermanic furred red robes, a black skull cap, and a massive gold chain without any insignia attached. He holds a pair of gloves in his right hand, and has two signet rings on the fingers of his left hand.

Inscribed in modern white letters on the left, "*Sir Simon Bennet*
Painted by Pourbus"

and in the right-hand corner at the top, "*ANI 1611*
Æ SUÆ 70."

His shield of arms is painted in the left-hand corner, and is :—Gules, a bezant between three demilions rampant, Argent (*Bennet*), impaling, Ermine on a chief dancette, Sable, three escallops Argent (*Tayler*). On a knight's helm, the crest of *Bennet* :—issuant out of a mural crown Or, a lion's head Gules, charged on the neck with a bezant.

Panel. 44 in. × 29 in.

67A. ANOTHER PORTRAIT.

A poor copy of preceding.

68. MARY TAYLER, LADY BENNET.

Painted by Cornelius Ketel.

Daughter of Robert Tayler of London, and wife of preceding, No. 67.

A life-sized half-length figure, facing spectator, in an elaborate red costume. Dark brown hair dressed crescent-shaped round

her face, which is aged. She wears thick gold chains meeting at the waist and hanging down her left side, a large close plaited ruff and black head-dress. She holds embroidered gloves in her right, and a fan in her left hand, and wears a large centre jewelled ornament on her stomacher representing a nude female figure blowing a horn, beside a horse.

Her shield of arms is painted in the right-hand top corner :—
Ermine on a chief dancette Sable, three escallops Argent.

Two pieces of Panel. 44 in. × 29 in.

69. PHILIP III, KING OF SPAIN, 1578-1621.

Painted by Pantoja de la Cruz.

Son of Philip II and Anne of Austria, his fourth wife. Succeeded his father 1598. Philip III drove 900,000 Moors out of Spain, and, though his reign was made famous by the great General Spinola, the glory of the Spanish monarchy rapidly declined under his cruel fanaticism and weakness of mind. Philip married, 1st November 1599, Margaret of Austria (No. 59).

A bust, life-sized portrait, turned to the right, looking at the spectator, in a black cap with feather, black cloak, a gold-embroidered doublet, with a red ribbon suspended round his neck, no Order visible.

A similar portrait is at Buckingham Palace.

Canvas. 25 in. × 31 in.

70. JAMES I OF ENGLAND AND VI OF SCOTLAND. 1566-1625.

Copied by John de Critz¹ after P. Van Somer.

Son of Mary Queen of Scots and Lord Darnley; and, by

¹ According to the following bill, viz.:

Mr. John de Creett, Srjaunt painter, his bill for making of divers pictures for Yr. Honor.

right of his descent from Margaret Tudor, Queen of Scotland, daughter of Henry VII, James succeeded to the throne of England 1603. Married Anne of Denmark 7th November 1589.

A life-sized half-length figure, enclosed in a brown oval frame, turned to the right, looking at the spectator, wearing a white satin doublet slashed and richly braided, and a ruff of bone lace. He holds the pendant George in his right hand. Dark grey eyes and yellow moustaches.

The original whole-length is in the Royal collection at Windsor. This type has been engraved at half-length by Vertue for Rapin's *History of England*.

71. ANOTHER PORTRAIT.

Painted by P. Van Somer.

Description.—Whole-length, life-size, standing facing the spectator in a black jerkin with parti-coloured sleeves and body, scarlet stockings, black shoes, and full balloon breeches. He rests his left hand on a table, on which are laid the Crown and Globe, while he holds the oval badge of the Order of the Garter with his right hand.

Large Canvas. 79 in. × 49 in.

Worke don for the right hono : the Earle of Salisburie.		
In primis a pictor of the king's Matje.	0	0
Item a pictor of yor Ldp. wch yor Honnor gave to the Constable of Castelle	4	0
Item for twoo pictures the one of your lop, the other of the Lord Treasurer yor lops father, wch pictures were given to Mons. Beaumont, Ambassador of Fraunce	8	0
Item a pictor of your Lop for the Lady Elizabeth Gilford . . .	4	0
Item a other pictor of your Lordp. for the Embassador of Venice .	4	0
Item for altering of a pictor of Queen Elizabeth	1	0
Item for a pictor of the Countesse of Oxford	4	0
	25	0

Pay this byll, so farr as comes to 21 pounds Som
(signed) SALISBURY.

Sum £21, received this said some of £21
this 16 of October 1607.
JOHN DE CRITZ.

72. AN AGED GENTLEMAN, in all probability SIR JOHN COKE, MASTER OF REQUESTS, AND SECRETARY OF STATE. 1563-1644.

Painted by Sir A. Vandyck.

This portrait has been hitherto known as Charles Gerard, first Earl of Macclesfield, who was only born about 1618-19 and died in 1694, so could not possibly have been an old man of 70 or so, as here represented, in the time of Vandyck. Besides, Macclesfield's well-known portrait as a youthful cavalier by Vandyck has been engraved, and the features bear no resemblance to the picture before us. The Earl of Macclesfield, too, had a bitter quarrel and lawsuit about the Rangership of Enfield with the then Earl of Salisbury, and was not connected with the Cecil family in any way. The aged person here represented bears a striking resemblance to a print of Sir John Coke, in official robes and ruff, engraved in Woodburn's *Portraits of Illustrious Persons* by R. Dunkarton, and Sir John's age would have been upwards of 70 at the period of Vandyck's settling in London in 1632.

Sir John Coke was second son of Richard Coke of Trusley, Derbyshire. He was educated at Westminster, and Trinity College, Cambridge, and became a Fellow of the latter in 1583. In 1591—the same year when Robert Cecil was sworn a Privy Councillor—Coke entered the State service as Deputy Treasurer of the Navy under Lord Burghley. In 1597 Coke attached himself to the service of Fulke Greville, and in 1604 he bought Hall Court, Hertfordshire, and married Mary Powell of that county. He was much employed in the Navy Department by King James I, and made Master of Requests in 1622. He was M.P. from 1621 to 1628. He lost his wife in February 1624, and married secondly the daughter of Alderman Sir John Lee. On 9th September 1624 Coke was knighted, and on the death of Sir Albert Morton was appointed, in 1625, one of the principal Secretaries

of State. Coke's unpopularity and want of tact helped to produce the rupture between Charles I. and his House of Commons. In 1628 he was obliged to confess that the King had broken the law, but upheld the absolute authority of the sovereign to do so. He was, however, praised by Strafford for his carefulness and fidelity to the interests of the revenue. He was a sound Protestant, and hated the Jesuits. Clarendon says he was accounted a Puritan, which the simplicity of his costume seems to confirm. In 1638 Coke was dismissed from the Government owing to the failure of the Scotch War. He retired to Derbyshire, and seems to have sympathised with the Parliamentary party on the outbreak of the Civil War. He died at Tottenham.

Among the Historical MSS. at Melbourne, belonging to Lord Cowper, is the following letter from William, second Earl of Salisbury, to Sir John Coke, dated "Woodstock, 5th August 1627.—I have received in little volume a large testimony of His Grace his inclination towards his humble servant myself. I wish our glorious Master may be made happy with the increase of victory over his enemies. I shall have some occasion to draw me from the Court for two or three days, so as I shall not be at Windsor at His Majesty's first coming."

In the same collection is an interesting correspondence between Sir John Coke and his son in 1643-1644, in which he complains of being despoiled in his old age by "Gell's and Newcastle's forces," and thus pathetically concludes his last letter (7th January 1644)—"hoping at length God will work us all into one heart and one way that the light of His countenance may again be turned towards us, and I may depart in peace. God bless you."

Description.—Inscribed, in modern white letters at the right-hand side, "EARL OF MACCLESFIELD." A life-sized figure, seen to the knees, turned to the left. In a black cloak wrapt round him and a broad plain white collar. He has a black skull-cap on the top of his white hair. His face is deeply lined, and a wart is discernible between

his left eye and ear. His moustaches and tuft of beard under the chin are white, and his grey eyes are deep set in their sockets. Light admitted from the right-hand side. No Order or ribbon is visible.

A notable example of the Master. Described in Smith's *Catalogue Raisonné of Vandyck's Works*, No. 615, p. 178, and also in Guiffrey's *Œuvres de Vandyck*, No. 675.

It was No. 109 in the Burlington House Exhibition of 1870.

Canvas. 50 in. × 40 in.

73. A COPY FROM THE PRECEDING PICTURE.

Painted by Sir Godfrey Kneller.

A bust portrait, life-size, painted in a stone carved oval; no wart on his face, which is turned in three-quarters to the left.

Canvas. 29½ in. × 24½ in.

74. COUNT GONDOMAR. 1567, died after 1623. SPANISH AMBASSADOR TO ENGLAND FROM 1613 TO 1622. *Painted by Cornelius Jonson van Ceulen.*

Diego Sarmiento d'Acuña, Conde de Gondomar, "Spain's Ambassador old Æsop Gondomar," as Ben Jonson styles him, distinguished himself at seventeen by driving off Sir Francis Drake in 1584 from Bayonne, close to his own estate of Gondomar (from whence King Philip conferred his title in 1617). Being a person of "great parts" he made himself very popular with King James, on his arrival as Ambassador in 1613, by his ready wit and simulated frankness. Through his influence over the King he cunningly worked the ruin of Sir Walter Raleigh by inducing James to disclose the latter's plans for a descent on Guiana, which Gondomar was able to frustrate by forewarning King Philip; and, on the consequent failure of Raleigh's expedition, he demanded his execution. (See Aikin's *Memoirs of the Court of James I*, vol. ii. pp. 94, 95.)

In 1618 Gondomar returned to Madrid, but was soon again despatched to London, as "no man knew so well the length of our foot," and remained here till 1622. He told Prince Charles, on the latter's romantic visit to Madrid, that "an Englishman (meaning himself) had been appointed Privy Councillor to the King of Spain," though no one was a more subtle enemy to this country. Many anecdotes are told of his "witty pranks and merrie gestes." On his taunting Lord Bacon at his fall with wishing him "a merry Easter," the former replied, "And to you, Signior, a merry Passover," which gave rise to the supposition that Gondomar was of Jewish extraction. He was hated by the common people for his arrogance, and old writers complain that these "proper conceits set him up so high on his tiptoes." (See *Notes and Queries*, 1853, vol. vii. p. 313, and Howel's *Treatise on Ambassadors*.)

Description.—A life-sized half-length standing figure, facing the spectator, wearing a tall black hat with feathered cockade, a plain blue-grey lie-down collar, a black suit, a gold chain without any badge attached, and a richly decorated silver and gold sword-belt. His eyes are hazel and piercing, complexion fair, pink fleshy cheeks, and grey and brown double-forked beard and moustaches. Blue veins stand out on his temples. His right hand holds a stick, and his left rests on his sword-hilt. He wears a curious curled earring in his left ear.

This portrait does not altogether accord with the picture at Hampton Court, or the "Stowe" whole-length, afterwards sold to Mr. J. H. Gurney and exhibited in the 1866 Portrait Exhibition at South Kensington, or the engraving by Passe. In all these portraits (1) the face is more sinister-looking and more characteristic of his nationality, (2) the badge of the Calatrava Order is conspicuously suspended round his neck, (3) no earring is visible. If this picture is that mentioned in the Inventory of 1611 as "A Spaniard," it would anticipate Gondomar's arrival in England by two years. In 1679 it is only called "A Spanish Ambassador."

The "Stowe" portrait was inscribed "1621," and Gon-

domar's age stated as "54." It has been engraved by Cooper, and when Woodburn was employed in cleaning it some years ago a large dog sitting by Gondomar was discovered obliterated under a coat of dirt and varnish. This picture was No. 369, p. 185, of the Stowe Sale Catalogue.

The Hampton Court Portrait (No. 377) by Mytens was inscribed, according to Granger, in 1771, "with a wrong name by some modern painter or picture-cleaner." The figure stands to the right with his hat on a table at the left hand.

"A piece of Gundamore" done by Blenberghe belonged to Charles I, and was sold by the Commonwealth for £7. It reappears in King James II's Catalogue with the same title without the artist's name.

An oil miniature of Gondomar was sold at the Strawberry Hill sale (p. 197, No. 7, of the Catalogue).

Transferred from Panel to Canvas in 1890. 44 in. × 35½ in.

75. WILLIAM HERBERT, THIRD EARL OF PEMBROKE, K.G. 1580-1630.

Painted by P. Van Somer.¹

Son of Henry, Earl of Pembroke, by Mary Sidney, of whom the famous epitaph was written by Wm. Browne, which was erroneously attributed to Ben Jonson—

"Sidney's sister, Pembroke's mother;
Death, ere thou hast slain another,
Fair, and wise, and good as she,
Time shall throw a dart at thee."

Born at Wilton and educated at New College, Oxford. Succeeded his father in 1600, and was made K.G. 1603. Appointed Lord Chamberlain in 1615, and Chancellor of Oxford University 1626. He was the patron and friend of Shakspeare, and is supposed to be the mysterious "W. H." to whom Shakspeare's *Sonnets* are addressed. He wrote poems

¹ This has been ascribed to Vandyck, but this artist did not settle in England till after Pembroke's death.

himself which were collected and published in 1660. Anthony Wood calls him the "very picture and vera effigies of nobility. His person was rather majestic than elegant, and his presence was full of stately gravity." Lord Clarendon declares him to have been "the most universally beloved and esteemed of any man of that age." He married Lady May Talbot, eldest daughter of the Earl of Shrewsbury. He died suddenly at Colebrook after celebrating the day before at Maidenhead his fiftieth birthday, which his tutor, Sandford, had prognosticated that he should not outlive.

Description.—A life-sized seated figure, seen to below the knees, turned to the right, looking at the spectator. He has brown hair and a peaked beard and moustaches. The Garter is conspicuous on his left leg. His right hand rests on the arm of a red chair, and his left holds the string of his ruff. He wears a blue dress and black cloak with the blue ribbon and badge of the Order of the Garter. His black hat rests on his thigh. An open window showing landscape beyond is on the right at the back.

This picture is mentioned in the Inventory of 1638 as "My Lord Chamberlain."

Portraits of this nobleman are at Wilton and the Grove, and one by Van Somer in the Royal Collection. Walpole mentions one by Mytens, which was sold at Strawberry Hill in 1848. No. 316, 23d day's sale.

Canvas. 52 in. × 40 in.

76. FRANCES CECIL, COUNTESS OF CUMBERLAND.

1591-1644.

Painted by Cornelius Jonson van Ceulen.

Only daughter of the first Earl of Salisbury. Married in 1611 to Henry Clifford, fifth Earl of Cumberland. Her husband, according to Clarendon, was endued with "good natural wit, a tall and proper man, a brave horseman, and had good skill in architecture and mathematics." Her father took great interest in this match, as the following letter from him to Grisseld, the Dowager Countess of Cumberland, proves—

"Good Madam,—I have understood by so many wayes how well you have effected the match between my Lord Clifford and my daughter ; as I think it my part no longer to delay my thanks for the same ; for when I consider what he is in himself, both by birth and virtue, what love he hath of all men, I must needs conceive he must be more to you, to whom he is the only sonne ; and therefore my thanks the greater, in that you have been so desirous to plant him into my stock, whom you have cause to hold so deere. More I cannot say, madam, at this tyme, but that I will love him and cherish him as the aple of one of myne eyes. To yourself I will wishe long life, that we may bothe see some branches of him to our comfort in our old dayes. And so remain, etc.,

" R. SALISBURY.

" SALISBURY HOUSE, *this 28th July.*"

Lord Salisbury afterwards wrote a letter of advice to his son-in-law warning him against drunkenness, etc.

The Countess died at York, 4th February 1644, her husband having died in December 1643 of a "burning fever." She was buried in the Minster 13th March, and her tomb has been engraved, with her epitaph printed below, by Drake (see Drake's *York*).

Description.—A bust, life-size, face turned in three-quarters to the right, wearing a black dress, slashed with white lace, and bows of sulphur-yellow and scarlet ribbons. Her eyeballs are dark soft slate, eyebrows soft and pale, and complexion fair. Her flaxen hair is in small ringlets. Large pearl earrings are visible though the ears are concealed. Tenderly painted.

This portrait was No. 553 of the 1866 Portrait Exhibition at South Kensington. A similar picture, bearing the same name, is at Penshurst.

Canvas. 30 in. × 24 in.

77. A LADY (unknown) IN THE STYLE OF LELY'S BEAUTIES.

Painted after Lely.

A bust, life-size, facing the spectator, in an oval frame. Her auburn hair is dressed in ringlets, which fall down on her neck on the

left side and are tied by a ribbon at the back of her head. One ear with pearl earring is visible. She wears a pearl necklace and low-cut white satin dress. She has a round face and sleepy-looking large dark slaty eyes. A sky and pillar to the left. Label at back—"painted by H. Stone."

Canvas. 28½ in. × 23 in.

78. CHARLES I. 1600-1649.

Painted by Mytens.

Son of James I. and Anne of Denmark. Succeeded to the throne 1625. Married Henrietta Maria, daughter of Henry IV of France. Beheaded at Whitehall, 30th January 1649.

A whole-length life-sized figure, standing on a dark square check patterned floor,¹ with a red curtain at the back. He wears a silver-embroidered white jerkin and trunks, a close wheel ruff, and light grey long boots. The blue ribbon with George is worn under his right arm.

In the accounts of 1629 there is an entry "the King's picture carried from London to Hatfield, 25th May 1629."

Large Canvas. 94 in. × 56 in.

79. MARTIN HARPERTZOOM TROMP. 1597-1653.

Painted by Cuyp.

The famous Dutch naval commander. Son of an admiral who was killed in a fight with the English off Guinea. Martin, then only eleven, was so affected by this that he ceased not to ask his countrymen, "Will you not avenge the death of my father?" Made a post-captain under Prince Maurice in 1614 and admiral 1637, when he defeated the Spaniards and blew up their admiral's ship with 1500 men. For this victory he received a gold chain. In consort with De Ruyter in 1652 he hoisted the broom at his masthead in defiance of Blake. The

¹ Peculiar to Mytens.

latter defeated Tromp in the first day's running fight up the English Channel, but on renewing it with superior numbers the next day the Dutch were victorious. In the three days' fight off Portland in 1653 the Dutch lost more ships than the English under Blake, and were driven into their harbours. Tromp was killed in an action with Monck in July 1653, and was buried with great solemnity at Delft.

Description.—A life-sized whole-length bareheaded figure, standing on a boarded floor facing the spectator, in a buff coat with a red sash. He has dark brown hair and curled moustaches, and inscribed on the right in the background is

"ÆT SVÆ 49
1647."

A portrait of Tromp by Sir P. Lely is at Panshanger. No. 7, p. 204, of the Catalogue.

On a large Canvas. 94 in. × 56 in.

80. CHARLES, VISCOUNT CRANBORNE, K.G. d. 1659.

Painted by Sir A. Vandyck.

Son of the second Earl of Salisbury. Made K.G. at the coronation of Charles I. Married Lady Jean Maxwell, and was father of the third Earl. This picture is mentioned in the 1679 Inventory. Died in his father's lifetime.

Description.—A life-sized half-length figure, standing to the left, looking at the spectator, right arm on his hip and left arm crossing his chest, wearing a black suit and cloak. Features very like the second Earl, No. 85. Sky and park landscape in the background to the left.

There is a fine whole-length portrait of this nobleman in armour and buff boots by Vandyck, mentioned by Smith as being at Petworth, No. 342 in his *Catalogue Raisonné of Vandyck's Works*, where it is misnamed "Charles, Earl of Salisbury, at the age of 36," though the only portrait of Charles, Viscount Cranborne, in the Petworth Catalogue (No. 55) is attributed to Sir P. Lely.

Canvas (with a Panel let in at the bottom). 49¼ in. × 9 in.

81. ANOTHER PORTRAIT. *Painted by H. Stone (probably).*

A three-quarters-length life-sized figure, standing in a landscape to the left, in a black cloak and suit, and full white sleeves, fair curly flowing hair; his right hand rests on a red-covered table, and left hand on hip. Rocks in the background to the right. Painted in the style of Vandyck.

Canvas.

82. LADY CRANBORNE. *Painted by Sir A. Vandyck.*

Jean Maxwell, second daughter and co-heiress of Sir John Maxwell, created Earl of Dirleton by Charles I. Married to the preceding and had issue seven sons and five daughters.

Life-size, half-length, face seen in three-quarters to the right, eyes looking at the spectator, in a blue dress, pearl necklace, and a cap with a pearl in the centre. She holds a wreath of flowers. Brown background, and a stone fountain with a carved figure of a boy pouring out water from a fish on the left-hand side.

Canvas. 50 in. × 36 in.

83. CATHERINE HOWARD, COUNTESS OF SALISBURY.
d. Jan. 1663. *Painted by G. Geldorp.*

Youngest daughter of Thomas Howard, Earl of Suffolk, and sister of the infamous Countess of Essex and Somerset. Married the second Earl of Salisbury 1st December 1608.

A whole-length life-sized figure, face seen in three-quarters to the left, looking at the spectator, fair hair. She wears a brown embroidered robe over a white and red flowered skirt, holds a handkerchief down in her left hand, and rests her right hand on a chair. Open window at back to the left, showing park landscape.

There is a portrait of this Countess at Woburn, No. 59 of the Catalogue.

Canvas. 84 in. × 51 in.

84. ANOTHER PORTRAIT.

Painted by Dobson.

Description.—Life-size, half-length, seated to the right, in a park landscape, looking at the spectator, in a low-cut amber dress with full sleeves, a pearl brooch at her breast, and a black jewelled waist-belt. A tree and stormy sky are seen to the right at the back. Inscribed over her left arm, with which she is gathering up her dark cloak, "CATHERINE, COUNTESS OF SALISBURY."

*Canvas. 44 in. × 34 in.*85. WILLIAM, SECOND EARL OF SALISBURY, K.G.
1591-1668.*Painted by Sir A. Vandyck.*

Son of Robert Cecil, first Earl, by Elizabeth Brooke. Married 1st December 1608 Lady Catherine Howard (as above, Nos. 83, 84). Made K.G. in 1624. Though sworn in Privy Councillor and Captain of the Band of Pensioners by Charles I, the Earl behaved in a vacillating manner at the outbreak of hostilities, riding with the King to York, then suddenly returning to join the Parliamentarians, for whom he acted as Joint Commissioner at the Oxford and Uxbridge Conferences. He sat in Cromwell's House of Lords, 1645-48. Clarendon gives a scathing character of him and says "he was a man of no words except in hunting and hawking. He always concurred in what was proposed by the King (James I.), and cancelled it by concurring in all that was proposed against him." Pepys mentions in his *Diary*, "Oct. 16, 1664. Got to Hatfield in churchtime, and I light and saw my simple Lord Salisbury there in his gallery."

Description.—A life-sized figure, seen to the knees, standing, turned to the left, looking at the spectator. Dark eyes, light brown flowing hair, moustaches and a small tuft to his chin, in a black and white slashed suit, plain collar, ribbon and badge of the Order of the Garter, and a cloak with the Star on his left shoulder. He strokes a dog's head with his right hand. A park seen at the back with

the dark trunk of a tree to the left. Light admitted from the right-hand side. Inscribed to the left

"ÆTATIS SUÆ 35
ANNO 1626."

This portrait is mentioned in Smith's *Catalogue Raisonné*, No. 543, as "attributed to Vandyck," and is confused with the portrait of Charles, Viscount Cranborne, who is called "Earl of Salisbury."

Canvas. $48\frac{1}{2}$ in. $\times$ $39\frac{1}{2}$ in.

86. ANOTHER PORTRAIT.

Painted by Geldorp (according to a bill).

Large picture. A life-sized whole-length standing figure, turned to the right, in Hatfield Park, with a view of the House and a stag-hunt at the back. The Earl wears a brown hunting-dress, wheel ruff, and buff boots, blue ribbon and George. He carries his hat in his gloved left hand, and holds the other glove in his right hand. Inscribed in the left-hand corner

"THE EARL OF SALISBURY

ÆTATIS SUÆ 35
ANNO 1626"

Canvas. 84 in. $\times$ 51 in.

87. ANOTHER PORTRAIT.

A poor copy from preceding portrait. Life-size, to the waist, in the same hunting-dress in a painted brown oval. Inscribed in the left-hand corner

"WILLIAM EARLE OF SALISBURY, ÆTATIS SUÆ 35.
1626"

Canvas. $29\frac{3}{4}$ in. $\times$ 24 in.

88. ALGERNON PERCY, TENTH EARL OF NORTH- UMBERLAND, K.G., 1600-1668, his wife LADY ANN CECIL, 1612-1637, and one of their daughters.

Painted by Sir A. Vandyck.

Algernon Percy was son of Henry, ninth Earl of Northumberland, called "the Wizard," by Dorothy, daughter of Walter

Devereux, Earl of Essex. Succeeded his father in 1632. Appointed a Privy Councillor and K.G. by Charles I. in 1635. He commanded the fleet, as Lord High Admiral, against the Dutch in 1637. Made a Captain-General in the army 1639. However, he attached himself to the Parliamentary side on the outbreak of the Civil War, and was a Joint-Commissioner with the Earls of Salisbury, Pembroke, and Holland at Oxford in 1643. He opposed the King's execution, and retired to Petworth till the Restoration, which he aided to bring about, and became a Privy Councillor under Charles II.

Lady Ann Cecil was the second daughter of William, second Earl of Salisbury, and was christened with great ceremony at Whitehall on 24th February 1612, the Queen standing sponsor, together with the Countess of Derby, and Gilbert, Earl of Shrewsbury. In the *Progresses of James I*, vol. ii. p. 602, we read: "Yesterday was the great christening of the Earl of Salisbury's daughter in the Chapel at Court, whence the Queen, Prince Palatine, Lady Elizabeth's Highness, and all the company convoyed it home, and went by water to the banquet." She died 2d December 1637, having given birth to five daughters. A letter to the Earl of Leicester, who had married her sister Catherine, from a Mr. William Hawkins, mentions that "the Earl of Northumberland is a very sad man for the death of his lady, and that the Countess of Leicester was gone to comfort him."

The Earl married secondly her cousin-german, Lady Elizabeth Howard, by whom he became possessed of Northumberland House in the Strand. He died at Petworth.

Description.—The Earl stands to the right, looking over his shoulder, life-size, seen to below the knees. The Garter is visible on his left leg, while his right arm and gloved hand rest on his hip, and his left arm on the back of a red couch, on which his lady is seated, apparently about twenty-four years old, facing the spectator, and looking down to the left on a child about six years old. Lady Northumberland holds flowers in her left hand. The little girl is seen standing to the left in a white dress and a pearl necklace. The

Earl has fair flowing hair. Open window and view of park on the left, and a brown-patterned curtain on the right-hand side.

This picture is mentioned in Smith's *Catalogue Raisonné*, No. 609, p. 176, as a "truly beautiful production of the master," and has been engraved. Repetitions are at Burghley, Gorhambury, and Hardwick.

Canvas. 52 in. x 68 in.

89. MARY CECIL, LADY SANDYS.

Painted by H. Stone.

Daughter of William, second Earl of Salisbury, and sister of the Countesses of Leicester and Northumberland. Married William, sixth Lord Sandys, of the Vine, Hampshire. He died without issue in 1668, when the title became extinct. He had previously sold the Vine in 1654 to the Chute family.

A life-sized half-length figure, seated towards the right, looking at the spectator, with fair chestnut curls and hazel eyes, wearing a loose low-cut purple dress.

Canvas. 46 in. x 38 in.

90. QUEEN HENRIETTA MARIA. 1609-1669.

Painted in the School of Sir A. Vandyck.

Daughter of Henry IV of France and Marie de Medici. Married Charles I. 22d June 1625. Supported him by raising money and forces during the Civil War, till compelled to leave England in 1644, and live in poverty at Paris. She returned after the Restoration, and is supposed to have secretly married H. Jermyn, Earl of St. Albans. Died at Colombe, near Paris.

A life-sized three-quarters standing figure, in the act of plucking a flower, and holding a hand mirror in her right hand.

Wearing an amber-coloured gown. Features of usual type.
Inscribed

*"Henrietta Maria
by Lely."*

Canvas.

91. SIR GILBERT IRELAND. 1634-1675.

Painted by David Beck.

Sir Gilbert was grandson of the first Sir Gilbert Ireland of Hutte and Hale, Lancashire, who was knighted by King James I. at Lathom House, when on a progress in 1617. The second Sir Gilbert married his sixth cousin, Margaret, daughter and sole heiress to Thomas Ireland of Bewsey; but, as they had no issue, the joint estates passed to Gilbert Aspinwall, son of Sir Gilbert's younger sister (see pedigree at the end).

Description.—An oval life-sized bust portrait, facing the spectator, in complete armour and large full black wig, black eyebrows, pale complexion.

Canvas.

92. ELIZABETH BENNET, LADY LATIMER. d. 1680.

Painted by Sir Peter Lely.

Eldest daughter and co-heiress of Simon Bennet, Esq., and sister of Frances, Countess of Salisbury (No. 118). Married Edward Osborne, Viscount Latimer, eldest son of Thomas, first Earl of Danby, afterwards created Duke of Leeds in 1694. Lord Latimer dying in his father's lifetime, without issue, the dukedom passed to his younger brother Peregrine.

Description.—A life-sized whole-length figure, painted in the character of a Magdalene, turned to the left; face seen in three-quarters to the right, and hands clasped on a book of prayers before her. A tree and landscape at back to the left. Trunk of a tree to the right.

Canvas. 48 in. × 38½ in.

93. JAMES CECIL, THIRD EARL OF SALISBURY, K.G.
1648-1683. (A)

Painted by W. Wissing.

Son of Charles, Viscount Cranborne. Educated at St. John's College, Cambridge. Was Page of Honour to Charles II at his Coronation, 1660. Strenuously opposed the Duke of York's accession. On 3d January 1676 was sworn in a Privy Councillor, and on 31st August 1680 made K.G. Married Lady Margaret Manners, daughter of John, eighth Earl of Rutland, and had issue five sons and five daughters. Died June 1683, and was buried at Hatfield.

Life-size, whole-length, standing to the right, face seen in three-quarters in that direction, eyes looking at the spectator, in full robes of the Order of the Garter, and flowing wig. He rests his left hand on a table, where his plumed hat is laid.

This picture is now in Arlington Street, and has been engraved in colour in Drummond's *Noble Families*.

Large Canvas.

94. ELEANOR GWYNN. 1650-1687.

Painted by Sir Peter Lely.

Generally known as "Nell Gwynn." Of Welsh parents, and first known in London as an orange-girl at the theatres. In 1665 she appeared on the stage as Ophelia, Desdemona, and in other parts, and acquired celebrity in reciting Epilogues, some composed for her by Dryden. Her beauty having fascinated Charles II, she finally retired from the stage in 1682, and was given apartments in Whitehall. She is reported to have originated the foundation of Chelsea Hospital. The Dukes of St. Albans are descended from her.

A life-sized three-quarters figure, turned to the right, looking at the spectator, her right hand extended towards the right, while her left holds up her drapery. Yellow-brown curls in ringlets surround

her forehead, her eyes are of dark slate colour, and her features small and round, which were her characteristics. Wearing a blue-grey dress, and a necklace of pearls. Sky and park landscape to right, curtain to the left. Light admitted from the right-hand side.

Canvas. 48 in. × 36 in.

95. ANOTHER PORTRAIT.

Copy of Sir P. Lely's picture.

Description.—A three-quarters-length life-sized figure, turned to the right, full face looking at the spectator. She stands in a park landscape plucking a flower with her left hand, in an amber-coloured dress. Her dark chestnut hair is bunched out in ringlets on each side concealing the ears, and her eyes are hazel. Face round and piquant. No necklace or ornament. Light admitted from the right-hand side.

Canvas. 49 in. × 40 in.

96. LADY MILDRED CECIL (LADY CORBET). (A)

Painted by Sir G. Kneller.

Youngest daughter of the third Earl of Salisbury. Married (1st) Sir Uvedale Corbet of Longnor, Salop, and (2dly) Sir Charles Hotham of Beverley, Yorkshire.

A youthful life-sized whole-length figure, looking full at the spectator, seen walking on a terrace towards the right. Trees and sky seen to the right at back. Light admitted from the right-hand side. Her left hand points to the right, while her other hand rests on her breast.

This picture is now in Arlington Street.

Large Canvas.

97. HON. WILLIAM CECIL.

Painted by W.issing.

Brother to the preceding, as well as to the fourth Earl of Salisbury. Killed in France. Unmarried.

On twilled canvas. A life-sized three-quarters-length standing figure, turned to the left, looking at the spectator. Attired in a complete suit of armour and a red cloak, a full-flowing wig, lace cravat and white sleeves. Large dark-brown eyeballs. A tree at the back to the left, and brown trunks of trees on a bank to the right. His right arm rests on a wall and his left on his hip. Signed in the left-hand corner "*W Wissing fecit.*"

A label at back inscribed "*Wm. Cecil, brother to the fourth Earl of Salisbury, by W. Wissing.*"

Canvas. 48 in. × 39 in.

97A. ANOTHER PORTRAIT. (A) *Painted by Sir G. Kneller.*

A life-sized whole-length figure, facing spectator, in a blue and gold embroidered coat, yellow waistcoat, and gold sword-belt.

This picture is now in Arlington Street.

Canvas.

98. HON. ROBERT CECIL. d. 1716. *Painted by Riley.*

Second son of James, third Earl of Salisbury, and brother to the preceding. M.P. for Wootton Bassett in 1708. Married Elizabeth, daughter and heiress of Isaac Meynell, Esq., of Langley Meynell, Derbyshire, and relict of William Hale, Esq., of King's Walden, Herts. Robert Cecil died 23d February 1716, leaving one daughter, Lady Brown (Nos. 121, 122), and a son, Charles, who became Bishop of Bristol and Bangor successively.

Life-size, half-length, turned to the right, looking at the spectator, in a large wig covering the ears, and brown suit, fat face and double chin.

Canvas. 49 in. × 39 in.

99. ANOTHER PORTRAIT.

Painted by M. Dahl.

Life-sized bust portrait in armour, painted in an oval frame, eyes looking at the spectator.

Canvas. 29 in. × 24 in.

100. DR. THOMAS SYDENHAM, M.D. 1624-1689.

Painted by Mary Beale.

One of the most eminent of English physicians. Born at Wynford Eagle, Dorset, educated at Magdalen Hall, Oxford, in 1642, and was elected Fellow of All Souls' College. On the outbreak of the Civil War he quitted Oxford for Cambridge, where he finally took his Doctor's Degree. He formed a friendship with John Locke. Having finally settled at Westminster, he gained a great reputation, and treated successfully even victims of the Plague. Gout and stone were his special study from personal observations, for he was a sufferer from both at 25 years of age. He made several valuable discoveries in the periodical changes of fevers, and his works have been repeatedly published both in the original Latin and in various continental languages. He died in Pall Mall on 29th December 1689, and was buried in St. James's Church, Westminster, where a tablet was erected to his memory by the College of Physicians.

Description.—A life-sized bust portrait, painted in a brown oval, with full face fronting the spectator. He has straggling brown-grey hair, dark eyeballs, and ruddy complexion, and wears a brown suit and white bands. Light admitted from the right-hand side.

A similar portrait is in the hall of All Souls' College, Oxford, and has been engraved by E. Scriven in Knight's *Gallery of Portraits*.

Canvas. 29 in. × 24 in.

101. LADY FRANCES HOLFORD.

Painted by W. Wissing.

Lady Frances Cecil, second daughter of the third Earl of Salisbury, and sister of Robert and William Cecil. Married to Sir William Holford, Bart., of Welham, Leicestershire.

A three-quarters-length standing figure, life-size, face seen in three-quarters to the right, her dark black eyes looking at the spectator. She has light chestnut hair dressed in ringlets; light admitted from the right-hand side. Her right arm is extended as in the portrait of Eleanor Gwynn.

Canvas.

102. ANOTHER PORTRAIT.

Painted by W. Wissing.

Whole-length life-sized figure, seated to the front in a park; in loose amber-coloured drapery and a blue cloak, with flowers in her left hand.

Canvas.

102A. A COPY OF PRECEDING.

103. A LADY (unknown).

Painter unknown (French School).

Life-sized bust portrait in a brown oval, face seen in three-quarters to the left, hair drawn up from forehead and powdered, with an elaborate coiffure, decorated with pearls and diamonds and a cockade-shaped blue feather. Her dark eyes look at the spectator, and her left arm is seen crossing her breast with the hand grasping a white and blue spotted shawl. Her dress is low and square cut, and a narrow black ribbon encircles her neck, with ends falling down in the centre below her bodice.

Canvas. 29 in. × 24 in.

104. MARY DAVIS.

(Erroneously called "Nell Gwynn.")

Painted by Sir Peter Lely.

A popular dancer and actress at the Duke's Theatre, Lincoln's Inn Fields, between 1664 and 1668. Her daughter by King Charles II was the mother of the ill-fated Earl of Derwentwater, executed in 1716. She is mentioned in Pepys's *Diary* and De Grammont's *Memoirs*.

A life-sized bust portrait, painted in a brown oval, face seen in three-quarters to the left. She holds a looking-glass in her right hand and the end of a ringlet in her left. Her yellow hair is bunched out on each side of her face in long ringlets which stray over her neck. Her dark blue eyes look drowsily at the spectator. Her face is round, small cherry lips, a round but not cloven chin. In modern yellow letters is inscribed on the right of the picture—"Eleanor Glynn by Vanderbank."

The style and attitude accord with a print by E. Scriven after Lely, and the expression is very unlike that in Nell Gwynn's portraits.

Canvas. 27½ in. × 20 in.

105. HON. WILLIAM CECIL.

A copy of No. 97.

Son of the third Earl of Salisbury.

Life-size, seen to the knees, standing in a park, fronting spectator, in a Roman cuirass and thigh-pieces, red cloak and flowing brown wig.

Canvas.

106. BROWNLOW CECIL, SEVENTH EARL OF EXETER.

Painter unknown, in style of M. Dahl.

A life-sized bust portrait, in a suit of armour and full wig, and a red sash on the right shoulder. Face seen in profile to the right. In a black frame transposed from the portrait of Lady Brown, No. 121.

Canvas.

107. JAMES CECIL, FOURTH EARL OF SALISBURY.

1666-1694. "*Painted by W. Souyiens*" according to a label (?)
(Sonmans probably.)

Son of the third Earl by Lady Margaret Manners. Succeeded his father in 1683. This nobleman, being converted to the Romish faith, was presented by the Grand Jury of Middlesex as a Popish recusant before the Revolution of 1688, and on 26th October 1689 was impeached by the House of Commons, together with the Earl of Peterborough, for high treason, and for being reconciled to the Romish Church; but the prosecution was eventually abandoned. His name was forged to a document purporting to be that of an association sworn to seize the Prince of Orange dead or alive. His Lordship married Frances Bennet (Nos. 118 and 119), co-heiress of Bechampton. "Salisbury," says Macaulay, "was foolish to a proverb, his sluggish body was the abode of an equally sluggish mind." He died December 1694, leaving an only son three years old, and was buried at Hatfield.

Description.—Life-size, three-quarters length, face seen in three-quarters turned to the right, eyes looking at the spectator. In a blue and gold embroidered suit. He holds his hat in his left hand and leans on a pedestal of a pillar to the right. Light admitted from the right-hand side. Of youthful appearance, with hazel eyes and brown hair. On a label at the back of this picture is written, "*James, 4th Earl of Salisbury, painted in his University dress by W. Souyiens.*"

Canvas. 49 in. × 39½ in.

108. ANOTHER PORTRAIT, PAINTED OVER A PICTURE
OF THE DUKE OF MONMOUTH AND FERGUSON.

Painted by M. Dahl.

The original portrait of the Duke of Monmouth planning his expedition to England at the Hague with Ferguson, his chief instigator, painted by a son of Cornelius Jonson van Ceulen, is at the Grove in the possession of the Earl of Clarendon.

Over a repetition of this picture the portrait of the fourth

Earl of Salisbury has been painted. The discovery of the figure of Monmouth underneath was only made in 1840 on cleaning the picture; and, in a certain light from the landing of the staircase, the head of Ferguson may also be detected to the left. The picture has been miscalled "Monmouth and an Astrologer," but Ferguson has a terrestrial globe before him, and with the forefinger of his right hand meaningly points to the passage from Holland to England, while he looks up to the Duke to urge him on his desperate venture. In the background to the extreme right at the top of the picture a ship can be discerned in full sail. Lord Salisbury, as a papist supporter of James II, might well wish to conceal this portrait of Monmouth by having his own painted over it. (For a description of the original picture see *Lives from the Clarendon Gallery*, by Lady Theresa Lewis, vol. iii. p. 374.)

A more than life-sized whole-length figure, standing to the right, with face seen in three-quarters in that direction, eyes looking over shoulder at the spectator; in a blue robe, white hose, and full brown wig. He points to a coronet on a red-covered table to the right. Monmouth's head and shoulders are seen to the left, in a brown curly wig and a suit of black steel armour. Background consists of pillars to the left, and a view of sky and landscape to the right. Light admitted from the right-hand side. Inscribed at the bottom, "*The Duke of Monmouth, by Wissing.*" "*Fourth Earl of Salisbury, painted by Dahl.*"

Large Canvas. 89 in. × 54 in.

109. QUEEN MARY II. 1662-1694. (A)

Painted by Sir G. Kneller.

Daughter of King James II and Anne Hyde. Married her first cousin, William Prince of Orange (afterwards King William III of England), 1677. Reigned conjointly with her husband on the abdication of King James in 1689. Died of smallpox at Kensington Palace.

Description.—Life-sized whole-length standing figure, turned to the left, with full face towards the spectator, in a blue ermined robe over a white dress. Her right hand rests on a red-covered table with the crown and sceptre lying on it. A pearl earring is visible in the left ear.

This picture is now in Arlington Street.

Canvas.

110. MRS. WREY (or WRAY). d. after 1694.

Painted by Sir G. Kneller.

Presumably daughter-in-law of Lady Albinia Cecil, daughter of Edward Cecil, Lord Wimbledon, who married Sir Christopher Wray, Bart., of Berlings, Lincolnshire. This Baronet was descended from the famous Chief-Justice Sir Christopher Wray, who died in 1591. One of this family, Bridget Wray, daughter of Edward Wray and Elizabeth Norreys, daughter and heiress of Francis Earl of Berkshire, married in 1646, as her second husband, Montague Bertie, second Earl of Lindsey. Her first husband was the Hon. Francis Sackville. She died in 1657.

Description.—A half-length life-sized figure, seated to the right, her right arm resting on a stone pilaster to the left, in a loose purple dress, showing white sleeves beneath, a curtain to the left, and a landscape visible to the right at the back.

Canvas. 49 in. × 39 in.

111. ANOTHER PORTRAIT.

Painted by Sir G. Kneller in 1694.

Description.—Life-size, half-length, face seen in three-quarters to the left, blue eyes and brown-grey hair brushed up from the forehead, wearing a loose low-cut dress looped over elbow, and a jewelled armlet. Her right hand crossing her body grasps her ringlet, eyes directed upwards to the left. Purple drapery.

Inscribed in yellow-brown letters, "*Mrs. Wrey, painted by Kneller, 1694.*"

Canvas. 28½ in. × 23 in.

111A. ANOTHER PORTRAIT.

Painted in the School of Sir G. Kneller.

A bust portrait, face seen in three-quarters to the left. In a white satin dress.

Canvas.

112. MRS. POW (or PAUW?)

Painted by Sir G. Kneller in 1696.

A life-sized bust portrait painted in an oval frame, turned to the left. Her right hand grasps her wavy grey hair in a similar attitude to preceding picture, and her dark black eyes look downwards. She wears no ornaments.

Canvas. 29½ in. × 24 in.

113. MRS. LEE.

Painted by Sir G. Kneller in 1696.

Thomas Cecil, fifth son of the first Earl of Exeter, married Ann Lee, daughter of Sir Thomas Lee, Knight, Lord Mayor of London in 1558. These Lees of Essex were related to the Sanders family, who intermarried with the Cookes, and quartered the Sanders' arms (see Mildred Cooke, Nos. 28, 29). The first Earl of Abingdon (Bertie) married Eleanor Lee, daughter of Sir Henry Lee of Ditchley, Oxfordshire. The above portrait probably represents one of the Lees of Essex.

A life-sized bust portrait in an oval frame, facing the spectator, similar to preceding picture, in a green dress and blue cloak, looped in front by a green band and fastened at the shoulders to her dress.

Written at the back, "*Mrs. Lee*
Kneller fecit
1696."

Canvas. 29 in. × 23½ in.

114. PHILIP SIDNEY, EARL OF LEICESTER. 1619-1698. *Painted in the School of Cornelius Jonson van Ceulen.*

Philip Sidney was a son of the third Earl of Leicester by Dorothy Percy, sister of Algernon Earl of Northumberland, and was a great-nephew of Sir Philip Sidney. He became a colonel of horse in the Parliamentary army in 1641, and Commander-in-Chief in Ireland 1646-7. He was appointed a Councillor of State in 1649, promoted to President of the Council 1654, and was summoned to Cromwell's House of Peers in 1657. He married Lady Catherine Cecil, daughter of the second Earl of Salisbury, in 1645, sister to Ann, Countess of Northumberland, No. 88. Succeeded his father as Earl of Leicester in 1677.

A life-sized bust portrait, facing the spectator. A youthful face, fair complexion, hazel eyes, and slight moustaches, and light brown wavy hair, in a black and white slashed dress and large fluted ruff.

Portraits of the Countess of Leicester by Vandyck are at Petworth and Penshurst.

Canvas. 29 $\frac{3}{4}$ in. $\times$ 24 in.

115. WILLIAM III. 1650-1702. (A)

Painted by Sir G. Kneller.

Prince of Orange. Grandson of Charles I. by his mother, Princess Mary of Orange. In 1688 he was invited over to England, and on the deposition of his father-in-law, James II, reigned conjointly with his wife, Queen Mary II.

A life-sized whole-length standing figure, face seen in three-quarters to the right, eyes looking at the spectator, in a yellow ermined robe, and showing the Garter on his left leg. His left hand on the hilt of his sword. Light admitted from the right-hand side. A red-covered table with a crown on it is on the right-hand side.

This picture is now in Arlington Street.

Canvas.

116. BARBARA VILLIERS, DUCHESS OF CLEVELAND. 1640-1709. *Painted by Sir Peter Lely.*

One of the celebrated Beauties of the Court of Charles II. Only daughter of William, Viscount Grandison, and wife of Roger Palmer, afterwards created Earl of Castlemaine. She became in her own right Duchess of Cleveland, and is the ancestress of the Dukes of Cleveland and Grafton.

A life-sized figure, seen to the waist, turned to the left, with a jar out of which she is plucking a flower, and an orange tree on the left-hand side. In a straw-coloured satin dress and pearl necklace. She has dark brown hair.

A similar picture is at Euston, in the possession of the Duke of Grafton. Inscribed in modern white letters,

*"Arabella Villiers
D^{ss}. of Cleveland
By Lely."*

Canvas. 48 in. × 39 in.

117. LADY CATHERINE CAVENDISH, COUNTESS OF THANET. d. 1712. *Painted by Sir G. Kneller.*

Daughter and co-heiress of Henry, second Duke of Newcastle. Married Thomas Tufton, sixth Earl of Thanet, 14th August 1684, and was the mother of Anne, Countess of Salisbury (No. 137).

Description.—A three-quarters-length life-sized figure, seated, facing the spectator. She has dark brown curled hair and dark blue eyes, and wears a loose blue dress and pink drapery. Her left arm is bare from the elbow, and she grasps a pearl necklace in front. A rose tree is at the left hand. Brown rocks to the right, and sky appear at the back.

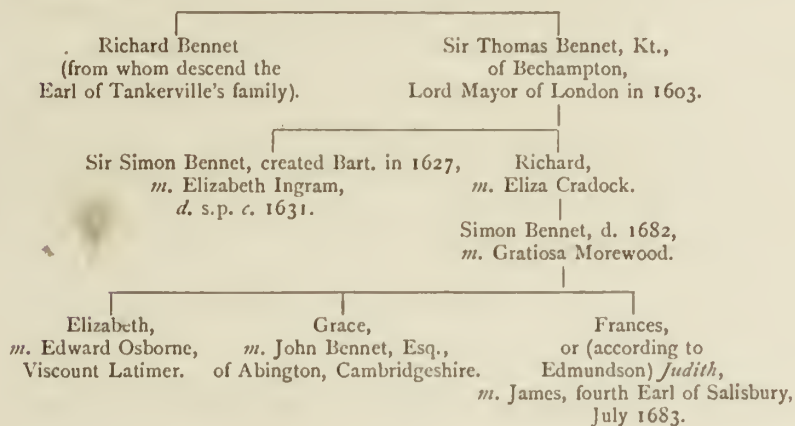
Canvas. 49 in. × 39 in.

118. FRANCES BENNET, COUNTESS OF SALISBURY.

d. 1713.

Painted by Sir G. Kneller.

Wife of James, fourth Earl. Third daughter and co-heiress of Simon Bennet, Esq., of Bechampton, Bucks, as per following pedigree.



Frances, Lady Salisbury, survived her husband, and dying 8th July 1713 was buried in St. Giles-in-the-Fields, Middlesex. In a letter to Pepys from his nephew Mr. Jackson, dated Rome, 1699, he mentions Lady Salisbury as having had the smallpox there (see Pepys's *Diary*, App. x. Vol. vi.), being in Rome with a "Mr. Cecil."

Description.—A life-sized half-length seated figure, in a rocky landscape, looking down with a sad expression facing the spectator, dressed entirely in black, with a long widow's veil over the back of her head. Her right hand is placed over the left in front of her. Light admitted from the right-hand side.

This picture has been engraved in mezzotinto by John Smith.

Canvas. 47 in. × 37½ in.

119. ANOTHER PORTRAIT. (An earlier one before her widowhood.)

Painted by Sir G. Kneller.

A life-sized half-length standing figure, face seen in three-quarters to the right, looking down. In a white dress and blue scarf. Dark brown hair, and hands in the same position as in preceding picture. She leans her left arm upon a stone balustrade. Brown trunk of a tree appears to the left, and sky and park scenery in the background to the right. Light admitted from the right-hand side.

This picture was No. 47 in Messrs. Christie & Co.'s Sale Catalogue of the Earl of Hardwicke's Collection at Wimpole, 30th June 1888, and was presented to the present Marquess of Salisbury by Charles Butler, Esq., of Warren Wood, Herts, 24th December 1888.

Canvas. 49 in. × 39½ in.

120. CHARLES XII, KING OF SWEDEN. 1682-1718.

Painted in 1718 by Lionell Comte de Dysert.

Succeeded his father, Charles XI, 1697. His reign was a troubled one, a coalition having been formed against him by Frederick IV, King of Denmark; Augustus II, King of Poland; and Peter the Great, Czar of Russia. Charles, having defeated the Danes and Poles, marched against the Russians, but was crushed at the battle of Pultowa in 1709. He sought refuge with the Turks, who kept him prisoner. Escaping from them in 1714, he held Stralsund against the combined forces of Danes, Saxons, Prussians, and Russians, but had to surrender after performing prodigies of valour. He finally succeeded in partly re-establishing his power in Norway, but was shot dead before Frederickshall, 11th December 1718, while surveying the siege. After his death Sweden ceased to be a first-class Power.

Description.—Life-sized whole-length figure, standing to the left, his face seen in three-quarters in that direction, looking at the spectator, with his right arm resting on a table; wearing a blue coat, high jack boots, and large buff gauntlets. His crown and sceptre are laid on the table at the left-hand side.

Inscribed in black letters at the right-hand side,

*"Charles ye 12 King of Sweden
sent by Count Gyllenborg."*

Large Canvas. 94½ in. × 59 in.

121. LADY BROWN. d. 1782.

Painted by T. Hudson.

Margaret, daughter of Robert Cecil, second son of James, third Earl of Salisbury (Nos. 98, 99), by Elizabeth Meynel. Married Sir Robert Brown, Bart. (No. 123), at Paris in 1725, where she was travelling with her brother Charles Cecil, afterwards Bishop of Bangor, and her cousin Miss Corbet, to avoid her mother's harsh treatment. Charles Cecil writes to Vice-Chamberlain Thomas Coke on the proposed match: "He (Mr. Brown) appears to be a person noways to be excepted against; and he has a fortune more than sufficient to make their lives very agreeable." After their marriage they settled at Paluello, near Padua. On her husband's death Lady Brown succeeded to his vast fortune. Horace Walpole writes: "As to the fair widow Brown, I assure you the devil never sowed £200,000 in a more fruitful soil: every guinea has taken root already." He also mentions having introduced a Venetian gentleman to Lady Brown's Sunday "at home," and adds, "It is the great mart for all travelling and travelled calves." (See *H. Walpole's Letters*, Edited by P. Cunningham, vol. iii. pp. 351, 356.)

Life-sized bust portrait, turned to the left, with full face looking at the spectator. An old widow lady wearing black lace over a white cap, and a pink dress. Her hair is powdery grey.

Canvas cut to fit a black frame marked "Earl of Exeter." (See 106.)

122. ANOTHER PORTRAIT, at an earlier period before widowhood.

Painted by J. Richardson.

A youthful bust portrait, life-size, face seen in three-quarters to the left, looking at spectator, in a loose white dress and blue bow.

Label at back inscribed,

"Lady Margaret Brown, wife of Sir Robert Brown.

By Hudson."

Lady Brown, in a letter to Thomas Coke, a great-grandson of Sir John Coke (No. 72), says: "I hope you will sit for your picture at Richardson's." (See *Historical MSS. Commissioners' 12th Report, Melbourne Hall Papers*, vol. iii. pp. 129, 130.)

Canvas. 36 in. × 24 in.

123. SIR ROBERT BROWN, BART. d. 1760.

Painted by J. Richardson.

The husband of preceding. A merchant of Venice and a noted miser. "He began business in Venice with only a second-hand full-bottomed wig, which he sold for five guineas. He subsequently became British Consul at that port, but returned to England in the reign of George II, by whom he was appointed Paymaster of His Majesty's Works, and created a Baronet in 1732. Horace Walpole says of him: "He calculated what he had saved per annum by never having an orange or lemon on his sideboard," and relates, that, in order to avoid paying at any turnpikes, he drew up a map of the bylanes round London, where his daughter could ride; and that, when she was in the last stage of consumption, he called in an undertaker to bargain as to her funeral, and, in order to cheapen the expense, introduced his two other daughters, who were also consumptive. (See *Horace Walpole's Letters, Edited by Peter Cunningham*, vol. i. pp. 187, 229; vol. ii. pp. 398, 450; vol. iv. p. 70; vol. viii. p. 167; vol. ix. p. 22.)

A life-sized half-length figure, painted in a brown oval, looking at the spectator, in a grey coat, cocked hat under his left arm, and his left hand thrust into a blue gold-embroidered waistcoat.

Inscribed on the black strainer in front,

"Painted by Hudson."

Canvas. 36 in. × 24 in.

124. LADY ELIZABETH BOYLE, COUNTESS OF
THANET. d. 1725. *Painted by W. Wissing.*

Second daughter of Richard Boyle, Earl of Cork and Burlington, and married 11th April 1664 Nicholas Tufton, third Earl of Thanet, who died 1679 leaving no issue. Her sister Henrietta was one of the famous Beauties of Charles II's Court, and was painted by Lely. Her portrait is at Hampton Court, No. 197. Henrietta married Laurence Hyde, Earl of Rochester.

Description.—On twilled canvas (peculiar to Wissing). A nearly full-length life-sized figure, seated to the left, eyes looking to the right, in a rocky landscape, and trees seen to the left. Her brown dress is looped over her right arm by a jewel and passes under the left arm. White under-linen and sleeve visible, and a black cloak hangs down behind. Dark brown hair dressed in small curls.

Canvas. 49 in. × 39 in.

125. PETER ALEXIOWITZ, surnamed "THE GREAT,"
CZAR OF ALL THE RUSSIAS, when 26 years
old. 1672-1725. *Painted after Sir G. Kneller in 1698.*

Son of Alexis and Natalie Narischlin. Succeeded to his father in 1682 conjointly with his brother Ivan. Assumed sole power in 1696, and learned shipbuilding at Archangel and afterwards in Holland and England. Drove the Turks from Azof, and travelled for some years in the suite of his own ambassador. Built St. Petersburg on his return, forcibly populating it, and introducing the civilisation of Western Europe. He reigned

tyrannically, ordering his own son to execution. He gained the victory of Pultowa over Charles XII of Sweden in 1709, and died from effects of drink 27th January 1725.

Description.—Full-length standing figure, larger than life-size, wearing chain armour, and a royal yellow mantle lined with ermine and powdered with double eagles. His hair is curly and dark brown, and eyes grey. A crown and globe lie on the table at the left, and ships are seen through an open window at the back on the right. His figure is turned to the right, and he looks over his left shoulder at the spectator. He holds a truncheon in his right hand.

The original picture, dated 1698, is at Hampton Court (No. 57 in the Catalogue), and was painted for King William III during the Czar's visit to this country when he lived in Norfolk Street. It is considered one of the best portraits of him, "his stately form, intellectual forehead, piercing black eyes, and Tartar nose and mouth" being well portrayed. When staying at Sayes Court, Deptford, J. Evelyn's house, a servant wrote to his master: "There is a house full of people, and right nasty. The Czar lies next to your library and dines in the parlour next your study. He dines at ten o'clock and six at night, and is very seldom at home a whole day, very often in the King's Yard or by water, dressed in several dresses."

Evelyn complains of the state in which his house was left by the Czar, whose powers of eating, and dirty habits excited great curiosity (Law's *Catalogue of the Hampton Court Gallery*).

This portrait has been engraved by John Smith.

Large Canvas. 94½ in. × 59 in.

126. LADY MARGARET CECIL, COUNTESS OF RANELAGH. 1673.4-1728. (A)

Painted by Sir G. Kneller.

Third daughter of James, third Earl of Salisbury. Married first Lord Stowel, and secondly, at the age of nineteen, Richard, third Viscount, and subsequently created first Earl, of Ranelagh,

who was about sixty at the time of his wedding, but "frisky and juvenile, curly and gay." Fielding compares Sophia Western to the picture of Lady Ranelagh at Hampton Court. Lord Lansdowne, the poet, mentions her in his *Progress of Beauty* thus :—

"Fain would my muse to Cecil bend her sight,
But turns astonished from her dazzling light,
Nor does attempt to climb the steepy height."

The Earl of Ranelagh died without issue in 1711.

This picture is now at 20 Arlington Street.

Description.—A whole-length life-sized standing figure, turned to the right, with her face seen in three-quarters to the left, in a green dress and purple drapery. Her dark brown hair hangs in loose curls down her back, and her eyes are directed downwards to the left. She extends her left hand to the right and lifts her drapery with her right hand.

Another portrait by Kneller is among his Beauties at Hampton Court.

Large Canvas.

127. JAMES CECIL, FIFTH EARL OF SALISBURY.

1691-1728.

Painted by M. Dahl.

Son of James, fourth Earl, whom he succeeded in infancy, but did not take his seat till 1712. Bearer of St. Edward's staff at the Coronation of George I, October 1714. Married Lady Anne Tufton (No. 137) 12th February 1709.

Description.—Whole-length, life-size, standing to the front and looking to the left, in a blue coat and hose, and a gold-embroidered flowered waistcoat. He rests his right hand on his hips and points to a greyhound with his left. Light admitted from the right-hand side.

Canvas. 89 in. × 55 in.

128. ANOTHER PORTRAIT.

Painted by M. Dahl.

Life-sized bust, turned to the right, face seen in three-quarters to the left, eyes looking in the same direction, in a blue coat and gold vest.

129. ANOTHER PORTRAIT, AGED 4 YEARS.

Painted by Sir G. Kneller in 1695.

Whole-length life-sized figure of a small boy, standing facing the spectator; in a purple classical tunic and blue cloak. A pedestal to the left, on which lies a plumed helmet, and in front of which a shield of the Cecil arms is sculptured.

Signed on pedestal, "*G. Kneller ft. 1695.*"

This portrait has been engraved in mezzotinto by John Smith.

Canvas. 49 in. × 29 in.

130. ANOTHER PORTRAIT, AS A BOY.

Painted by Sir G. Kneller.

Description.—A whole-length life-sized figure, in a green dress and jewelled buttons, caressing a white dog with his right hand; a sword-hilt visible on his left side. He has light brown curly hair and chestnut eyes.

Canvas. 49 in. × 39 in.

131. THOMAS TUFTON, SIXTH EARL OF THANET.
1644. d. 30th July 1729.*Painted by Closterman in 1728.*

Succeeded his father as sixth Earl in 1684. Successfully claimed the Barony of De Clifford as heir to his grandmother Anne, Baroness of Clifford, Westmoreland, and Vesey, 12th December 1691. Married Lady Catherine Cavendish, and was father of

Anne, Countess of Salisbury (No. 137). He was appointed a Commissioner of Greenwich Hospital 1695, and a Privy Councillor 1703. He was made Lord-Lieutenant of Shropshire and Lord of Skipton and Craven. Dr. Whittaker, in his history of Craven, says that "he held the honour of Skipton longer and applied the revenues of it better than any of his ancestors except Lady Anne Clifford, whose spirit seemed to be revived in him."

Description.—A life-sized three-quarters figure, turned slightly to the left, looking at the spectator, in peer's robes. He has large dark brown eyeballs and grey eyebrows: his left arm rests on his hip. Inscribed at the right-hand corner, "*Thomas Earl of Thanet, ætatis 75.*" An earl's coronet is on the table to the left.

Canvas.

132. MRS. BRIDGET GLANVILLE. (See case of miniatures, No. 38.) Married William Evelyn-Glanville, Esq. (Nos. 29 and 32 miniatures.)

Painter unknown.

A bust-portrait, life-size, of a lady with a large nose and blue eyes, looking to the left, in a low-cut black dress trimmed with cherry-coloured ribbons, full white lace collar and a pearl necklace.

Canvas. 29½ in. × 24 in.

133. LADY MARY FORESTER. d. 29th March 1740.

Painted by T. Hudson.

Third daughter of James, third Earl of Salisbury. Married Sir William Forester, Bart., of Dothill, Salop, whom she survived.

A half-length life-sized figure, standing to the front, with dark brown hair and wearing a white dress. Plain dark background.

Canvas. 42 in. × 39 in.

134. HON. WILLIAM CECIL. d. 1740.

Painted by Vanderbank.

Younger son of James, fifth Earl of Salisbury, by Lady Anne Tufton (No. 137). He died at Aix-la-Chapelle, unmarried, in May 1740.

A life-sized standing figure, seen to the knees, face seen in three-quarters to the right, eyes looking at the spectator, in a brown suit and yellow-embroidered vest, pointing to the right with his left gloved hand. Light admitted from the right-hand side. A pillar to the left and park landscape to the right at back.

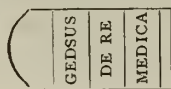
Canvas. 49 in. × 39 in.

135. DR. JOHN BAMBER. d. 6th November 1753.

Painted by W. Verelst.

A celebrated anatomist and accoucheur, as well as a very wealthy physician of Mincing Lane, who purchased large estates in Essex, and built the mansion of Bifrons at Barking. A drawing of this house is in the Guildhall Library, and is copied in Lysons' *Environs of London*. Dr. Bamber's daughter having married Sir Crisp Gascoyne, he left all his property entailed on her eldest son, Bamber Gascoyne (No. 197). Dr. Bamber is represented in Hogarth's "Consultation of Physicians" together with Chevalier Ward, Mrs. Mapp the bone-setter, and Dr. Ward.

A life-sized figure of an old man, seen to below the knees, seated in a red chair slightly turned to the right. His full close-shaven face fronts the spectator, with deeply marked features and double cloven chin. He wears a formal white wig, and a dark blue cloak over a purple coat, unbuttoned to show a long white cravat. His eyes are blue-grey and complexion sallow. Both hands are visible, the right on the arm of the chair. A closed red book lies on the table to the right, inscribed



A bookcase with books to the right.

Canvas. 49 in. × 39½ in.

136. MRS. BAMBER.

Painted by W. Verelst in 1743.

The wife of preceding.

A life-sized figure, seen to the waist, looking at the spectator, in a white frill and open blue dress, no hands visible. Her eyes are grey and her chin double.

Canvas. 30 in. × 25 in.

137. LADY ANNE TUFTON, COUNTESS OF SALISBURY. d. April 1757.

Painted by M. Dahl.

Second daughter of Thomas, sixth Earl of Thanet. Married James, fifth Earl of Salisbury, 12th February 1709.

Description.—A life-sized whole-length figure, face seen in three-quarters to the right, looking back over her shoulder, in peeress's robes. Her hair is dark brown, and eyes black. In the background a colonnade and a view of the North Transept, Westminster Abbey, to the left. A pillar to the right.

Canvas. 89 in. × 55 in.

138. ANOTHER PORTRAIT.

Painted by M. Dahl.

Description.—Half-length, life-size, in a low-cut blue dress, head turned to the right, eyes looking at the spectator. Shield of Cecil arms in the left-hand top corner.

Canvas.

139. SIR CRISP GASCOYNE, KT., 1700-1761, LORD MAYOR OF LONDON 1753.

Painted by Allan Ramsay.

Youngest son of Benjamin and Anne Gascoyne. Born at Chiswick. Resided at Barking, and set up as a brewer in Houndsditch 1733. Married Margaret, daughter and co-heiress of Dr. J. Bamber (No. 135). Elected Alderman 1745

and Sheriff 1747-8, and was the first Lord Mayor to occupy the present Mansion House. Having to preside over the trial of two women, Squires and Wells, for kidnapping Elizabeth Canning, he pronounced the latter's evidence to be false. This gained him great unpopularity, and the mob, taking her part, broke his coach-windows and threatened his life. He was knighted 22d November 1752, on presenting an address to the King. He was appointed Verdurer of Epping Forest, to which office his son succeeded, and purchased large estates in Essex, including the ancient chapel and hospital of Ilford. His great-granddaughter, Frances Mary Gascoyne, became Marchioness of Salisbury (No. 158; see also pedigree). Sir Crisp died at Barking, and was buried in the parish church, where there is a large monument erected to his memory by his four children, Bamber, Joseph, Ann, and Margaret.

Description.—Life-size, seen to the knees, facing the spectator, in his Lord Mayor's robe and chain, with insignia of office attached by a red ribbon, a gold-embroidered blue coat and long white satin waistcoat partly unbuttoned. His eyes are blue and his complexion fresh, chin double and cloven, and his head covered with a large formal white wig. Light admitted from the right-hand side.

Label at back inscribed "*Sir Crisp Gascoigne, ancestor of the present Lady Salisbury.*"

A small head copied from the large whole-length mezzotinto engraving of Sir Crisp by J. M'Ardell, after William Keeble, was published in the *London Magazine*, July 1753.

Canvas. 49 in. × 37 in.

140. JAMES, SIXTH EARL OF SALISBURY (1713-1780), AND HIS SISTER LADY ANN CECIL.
Two children.

Painted by T. Hudson.

Succeeded his father in 1728. Married, in 1743, Elizabeth Keet, eldest daughter of Rev. John Keet, Rector of Hatfield, who died 3d February 1776.

Lady Ann Cecil married William Strode, Esq., of Punsborn, Herts, and died 1752.

Two whole-length life-sized figures of a girl and boy. The girl standing to the left offers her brother an apple with her left hand, and holds ribbons and flowers in her right hand. The boy, in a cap ornamented with two blue feathers, white frock, and blue bows, is seated holding a toy horse; a dog seated at right. Light admitted from the right-hand side. Toys and flowers on the ground.

Canvas. 62 in. × 51 in.

141. ANOTHER PORTRAIT.

Painter unknown.

A three-quarters length, standing to the right, in peer's robes and formal wig. Coronet is on the table to the right.

Canvas.

141A. ANOTHER PORTRAIT.

Painter unknown.

A bust portrait, in peer's robes and wig; flowered vest seen under ermined robes.

Canvas.

142. GEORGE BRUDENELL MONTAGU, DUKE OF MONTAGU, K.G. 1712-1790. (A)

Painted by Sir William Beechey, R.A.

Born 26th July 1712. Son of third Earl of Cardigan. Married Lady Mary Montagu, daughter of the last Duke of Montagu. Upon the death of that nobleman in 1749, his Lordship assumed the surname and arms of Montagu, and on 28th October 1776 was advanced to the marquissate and dukedom, as Marquess of Monthermer and Duke of Montagu. His Grace was installed a K.G. on 4th June 1752, sworn of the Privy Council in 1776, and appointed Governor to T.R.H. Prince of Wales and Prince Frederick (afterwards Duke of York), Constable of Windsor Castle and Master of the Horse in 1780. His only son dying unmarried in 1770, the dukedom of Montagu expired on this Duke's death, 23d May 1790, but the barony of Montagu

of Boughton descended to his grandson, Lord James Montagu-Douglas-Scott, second son of the Duke of Buccleuch.

A bust portrait, life-sized figure, showing head and shoulders turned to the left. Aged features, sandy eyebrows, and formally dressed and powdered hair. Clean-shaven face seen in three-quarters to the left, eyes looking at the spectator. He wears a blue coat faced with red (Windsor uniform), and a Star of the Order of the Garter on his left breast. The Round Tower of Windsor Castle, with standard flying, rises above the trees on the left-hand side.

This picture is now in Arlington Street.

The original portrait was engraved by J. Collyer, and published in 1793.

Canvas.

143. MISS SARAH BRIDGET FRANCES PRICE, as a child. MRS. BAMBER GASCOYNE.

Painted by Sir J. Reynolds in 1770.

Daughter of Chase Price, Esq., M.P., and Sarah Glanville, daughter of William Evelyn - Glanville. Married Bamber Gascoyne, Esq. (No. 154), and was the mother of Frances Mary, Marchioness of Salisbury (No. 158).

A whole-length life-sized figure, standing, facing the spectator, in a park landscape with sheep in the background. She wears a pink dress looped up, showing short blue petticoats, a handkerchief round her neck, mob cap, and white satin shoes. Dark auburn hair and dark eyes. A tree and a plant on a pedestal at the back, towards the left.

This picture was No. 147 of the Royal Academy Exhibition of 1770.

Canvas. 49 in. x 40 in.

144. WILLS, FIRST MARQUESS OF DOWNSHIRE.
d. 1793.

Painted by Rising.

Wills Hill, son of first Viscount Hillsborough. Joint Postmaster-General in 1766 and Secretary of State for the Colonies

1768-72, and for the Northern Department 1779-82. Married first, Lady Margaret Fitzgerald, daughter of the Earl of Leinster, and secondly, Lady Mary, Baroness Stawell, relict of the Right Hon. Henry Bilson Legge, in 1768. Created Earl of Hillsborough in the peerage of Great Britain, 1772, and Marquess of Downshire in that of Ireland, 1789.

Life-size, half-length, turned to the right, in wig and peer's robes; only left hand visible. Inscribed on the left "*Rising*," and on the right

"*Wills, Marqu^s of*
Downshire,
ob. 8 Oct. A.D. 1793."

Canvas. 32 in. × 26 in.

145. LARGE PICTURE OF THE GRAND REVIEW
OF TROOPS AT HATFIELD BY KING GEORGE
III IN 1800. (A)

Painted by R. Livesay.

This memorable Review was held in front of Hatfield House on 13th June. The King and Queen Charlotte, Prince of Wales, Dukes of York and Cumberland, Prince and Princess of Orange, and the Princesses Augusta, Elizabeth, and Mary all attended it, and were sumptuously entertained by the Marquess of Salisbury, with whom King George was on terms of intimate friendship. Besides feasting his royal visitors, the Marquess had twenty-five tables spread in a circle of 240 yards in circumference on the lawn for the whole of the 1594 Militia, Yeomanry, and Volunteers on the ground. The troops, who are here seen marching past His Majesty, were composed of the Herts Militia, commanded by the Marquess of Salisbury himself, the Herts Yeomanry and Volunteer Cavalry Corps, the Surrey Yeomanry and Hampstead Association of Volunteer Cavalry, and the various Hertfordshire Volunteer Infantry Corps. The ground was kept by the 7th Light Dragoons, under Lord Paget. The whole entertainment cost £3000. General Dundas, by

command of His Majesty, wrote a very complimentary letter, dated 13th June, to the Marquess, expressing H.M.'s great satisfaction with the soldierlike appearance of the Herts Volunteers and the loyal and magnificent reception accorded to the Royal Family. An account of this Review was printed in quarto by the Marquess of Salisbury (see *Royal Visits to Hatfield*).

Description.—The infantry are seen marching past the saluting point in columns of companies from right to left, while the cavalry having wheeled round are returning from left to right in the foreground. In the centre of the picture may be observed the King, Prince of Wales, Dukes of York and Cumberland, the latter in Light Dragoon uniform, mounted and attended by a brilliant staff. The Marquess of Salisbury is in attendance, mounted and in a scarlet uniform, by the side of two carriages filled with the Queen, Princesses, and the Marchioness of Salisbury. Carriages and waggons decorated with oak boughs and flags extended in a horseshoe shape for three miles, as partly represented in the background.

In the front part of the picture, towards the left, among the groups of spectators, may be observed the artist, accompanied by his wife and daughter, in the act of sketching the scene. Nearer the right hand a gentleman in black is pointing out the troops to the oldest inhabitant, John Whitmore (see No. 146), aged 102, whose head is seen in profile to the left, while he is supported by a woman and a young girl. The north front of Hatfield House is seen behind on the left-hand side.

This picture, now in the great hall at Arlington Street, has been engraved by J. C. Stadler.

Canvas.

146. JOHN WHITMORE, a Centenarian. 1698-
circa 1802 (?). Painted by R. Livesay of Portsmouth.

A sketch in oils on a small square panel of a very old man's head seen in profile to the left. He has a large aquiline nose and double chin, ruddy complexion, and long black-grey rough hair reaching down to his shoulders, and wears a brown overcoat. See his portrait

in the picture of the Review, No. 145, for which this was evidently a preliminary sketch. At the back of the panel is written,
*"John Whitemore was born at Malden in Bedfordshire,
 January 7, 1698. He lived at a farm Carington Hillfoot.
 This portrait of him was painted at Hatfield, Jan.
 1800, by R. Livesay."*

Panel. 12 in. × 8 in.

147. QUEEN CHARLOTTE SOPHIA. 1744-1818.

*A copy by Sir William Beechey, R.A., of the Royal Academy
 diploma picture by Sir Joshua Reynolds, P.R.A.*

Queen-Consort of King George III, daughter of the Grand Duke of Mecklenburg-Strelitz. Married September 1761. Mother of the Kings George IV, William IV, and eleven other children. Died at Kew.

Whole-length, life-size, seated under a canopy, seen in profile to the left. She wears a small crown on the top of her powdered high-dressed hair, and a long ermined robe. Two sceptres are placed on a cushion before her.

Presented by Her Majesty in commemoration of her visit to Hatfield, 13th June 1800.

Large Canvas. 7 ft. 9 in. × 4 ft. 9 in.

148. ANOTHER PORTRAIT. (A)

A copy after Gainsborough.

Description.—Life-size. A whole-length, standing, in a white satin large hooped dress. A little dog on the left. Face seen in three-quarters to the left.

This picture is now on the staircase at Arlington Street.
 The original is in the Royal Collection.

Canvas.

149. GEORGE III. 1738-1820.

*A copy of the Royal Academy diploma picture by Sir J. Reynolds,
painted by Sir William Beechey, R.A.*

Son of Frederick, Prince of Wales, and the Princess Augusta of Saxe-Gotha. Born at Norfolk House, St. James's Square. Succeeded his grandfather in 1760. Owing to the King's mental disease the Prince of Wales was appointed Regent in 1811. George III was afflicted with blindness in his latter years and died at Windsor.

Life-sized whole-length figure, seated on his throne, holding the sceptre in his right hand, and wearing coronation robes. View of Westminster Abbey at back.

Presented by the King to the first Marquess of Salisbury.

Canvas. 7 ft. 9 in. × 4 ft. 9 in.

150. ANOTHER PORTRAIT.

Painted by Sir William Beechey, R.A.

Presented by His Majesty in commemoration of his visit to Hatfield, 13th June 1800, at the Great Review.

Description.—A life-sized whole-length standing figure, face seen in three-quarters to the left. He wears a Field-Marshal's uniform, and the Star of the Order of the Garter, holding a cane in his right gloved hand, while his left holds the other glove. Hatfield House and Park are seen in the background.

Canvas.

151. ANOTHER PORTRAIT. (A) *A copy after Gainsborough.*

A whole-length life-sized figure, standing in a park landscape, nearly facing the spectator, face seen in three-quarters to the right. His hand raised to the ribbon crossing his vest, and he wears a blue Windsor uniform coat, and white vest and trunks.

This picture is now in Arlington Street.

Canvas.

152. JAMES CECIL, SEVENTH EARL AND FIRST
MARQUESS OF SALISBURY, K.G., D.C.L.
1748-1823.

Painted by G. Romney.

Born 4th September 1748, the only son of the sixth Earl. M.P. for Bedwin 1774. Appointed to the command of the Hertfordshire Militia 13th March 1793, and in July made a D.C.L. by the University of Oxford. Succeeded his father 20th December 1780, and was appointed Lord Chamberlain, which office he retained till 1804. On 18th August 1789 he was advanced to the rank of Marquess of Salisbury, and on 14th June 1793 created a K.G. Being an intimate friend of King George III, His Majesty did him the honour of visiting Hatfield on the occasion of the Great Review of Militia and Volunteers on 13th June 1800. In 1816 he was made Joint Postmaster-General, and died at Quickset, near Hatfield, 1st June 1823. He married Mary Amelia, daughter of the Marquess of Downshire. (No. 155.)

Geo. Ticknor, in his *Journals*, vol. i. p. 268, 1819, describes this Marquess thus: "Is 70 years old, but well preserved, and a specimen of the gentlemen of the last generation, with easy elegant manners and a proud graceful courtesy."

Whole-length, life-size, in peer's robes and white wig. Turned to the left, looking at the spectator, the white wand of Lord Chamberlain in his right hand. A very good example of the master.

Large Canvas. 7 ft. 9 in. × 4 ft. 9 in.

153. ANOTHER PORTRAIT. (A)

Painted by Sir William Beechey, R.A.

Whole-length, life-size, face seen in three-quarters to the right, in robes of the Order of the Garter, the George suspended from his collar, with horse galloping to the right. Elderly face, fresh complexion, small whisker on left cheek. His plumed hat lies on a yellow-covered table to the right. White wand in his right hand. Yellow curtain at the back.

This picture is on the staircase at 20 Arlington Street.

There is an engraved whole-length portrait of this Marquess after a drawing by Edridge, and a portrait by Orme, 8vo, 1780; also an enamel by H. Bone, R.A., done in 1825.

Canvas.

154. BAMBER GASCOYNE, ESQ. 1758-1824.

Painted by James Northcote, R.A.

Son of Bamber Gascoyne, Esq., by Mary Green, daughter and co-heiress of Isaac Green of Childwall, Lancashire, and grandson of Sir Crisp Gascoyne. On his father's death in 1791 he inherited the entailed estates in Essex and Lancashire, amounting to £4000 per annum; but he cut off the entail and pulled down the house of Bifrons, built by Dr. Bamber, selling the park and site. He was M.P. for Liverpool from 1780 to 1796. He married Sarah Price (No. 143), and by her had a daughter, Frances Mary, who became Marchioness of Salisbury and the mother of the present Marquess.

Description.—Life-sized three-quarters figure, standing, turned to the right, and looking back over his left shoulder; enveloped in a dark brown cloak; a plain white collar is visible above it. Brown hair and hazel eyes; the right hand only is seen, the left being hidden in the cloak. Light admitted from the right-hand side. In the background is seen a sunset sky to the right, and a pillar to the left hand.

There is a sketch of B. Gascoyne in Dighton's *Caricatures*, drawn in 1820, with the following lines underneath the title, "An Exotick at the Green House, Leadenhall Street"—

"I do begin to fear 'tis you,
Not by your individual whiskers,
But by your dialect and discourse."

Canvas. 49 in. × 38 in.

155. MARY AMELIA HILL, MARCHIONESS OF SALISBURY. 16th Aug. 1750 to 27th Nov. 1835.

Painted by Sir J. Reynolds, P.R.A., in 1780.

Second daughter of Wills, first Marquess of Downshire (No. 144). Married to James, seventh Earl and first Marquess of Salisbury, 2d December 1773, and was the mother of James Brownlow, second Marquess of Salisbury. She is represented in the picture of the Grand Review at Hatfield, 1800, sitting beside Queen Charlotte in the first carriage at the saluting-point.

Her Ladyship was burned in the fire at Hatfield House 27th November 1835 (see following portrait).

Description.—Life-sized whole-length figure, seen walking to the left up a park landscape, with a large tree on the right, and trees by a lake in the distance to the left. Her face is seen in three-quarters looking over her left shoulder at the spectator. She wears an amber-coloured dress, looped up to display a short white skirt, and shoes. Her powdered hair is drawn up over her forehead. She is depicted in the act of drawing on her left-hand glove, while a spaniel pulls at her dress on the left-hand side.

This fine example of the Master was exhibited at the Royal Academy in 1781, and is mentioned as "good" by Horace Walpole. It has been engraved in mezzotinto by Valentine Green.

Large Canvas. 94 in. × 57½ in.

156. ANOTHER PORTRAIT, when young.

*Painted by F. Cotes, R.A., in 1769.*¹

This picture is fixed in the room where her Ladyship unfortunately met her death by fire. The event is thus narrated in the *Annual Register* for 1835, p. 167—

"In pursuance of her usual custom of passing the Christmas with her son, the dowager Marchioness of Salisbury had on

¹ The date of birth, 1750, does not accord with the apparent age of her Ladyship as represented in this portrait, 1769. Lady Salisbury was married in 1773.

Thursday arrived at Hatfield. On the afternoon of Friday she retired to her room to write a few letters. At five o'clock her maid found her writing by the light of two candles. Her Ladyship complained of the dimness of the light and requested the maid to bring her own bed candle, which was brought, and the maid left her Ladyship, who wore a very lofty head-dress, writing by these three tapers. About 5.30 one of the housemaids perceived a dense pillar of smoke hovering over the staircase of the left wing. The alarm was then communicated to the Marquess and Marchioness of Salisbury, both of whom exerted themselves to the utmost to rescue their venerable relative, but in vain. Lord Salisbury attempted to force his way into his mother's dressing-room through a door which opened into it out of a sitting apartment, but it was locked. He next reached another door which opened into it from the offices of that wing, but on opening it found it impossible to enter for the dense smoke. The floor and ceiling were then blazing with such violence as to render all hopes of rescuing her Ladyship through the windows utterly desperate. The part of the west wing which looks down the noble avenue of trees on the south was speedily gutted by the fire. The roof fell in with a tremendous crash. The Marchioness of Salisbury was buried amidst the ruins."

An oval portrait, life-size, of a very youthful face, seen to the waist, facing the spectator, in a mob cap and pink ribbons, and pink dress trimmed with white lace. Her eyes are blue, and hair light flaxen.

Signed at the right-hand side,

"*Notes RA Pt.*

1769."

This picture is fixed in the wainscot and under glass.

Canvas.

157. CHARLES X, KING OF FRANCE. 1757-1836.

Painted by P. Guérin.

Last king of the Bourbon line. Youngest son of Louis the Dauphin and Elizabeth, Princess of Saxony, and grandson of Louis XV.

Succeeded his brother Louis XVIII in 1824. After a troubled reign his reactionary and bigoted policy caused a Revolution, and he was driven to take refuge in England in 1830, finally abdicating in favour of Louis Philippe, Duc d'Orleans. Charles was the last of the three brothers, the ill-fated Louis XVI being the eldest of them. He married, while Duc d'Artois, Marie Thérèse, daughter of Victor Amadeus III, Duke of Savoy, and left two sons, the Duke of Angoulême and the Duke of Berry, the latter being the father of the late Henry, Count de Chambord. Charles X died at Goritz, in Prussia, 16th November 1836, aged 80.

Whole-length life-sized standing figure, face seen in three-quarters to the right, in full regal robes, and a sceptre in his right hand.

This picture was presented to the Marquess of Salisbury by "*his most Christian Majesty*" in commemoration of his residence at Hatfield.

Large Canvas. 8 ft. 6 in. × 5 ft. 10 in.

158. FRANCES MARY GASCOYNE, MARCHIONESS
OF SALISBURY. d. 1839.

Painted by Sir Thomas Lawrence, P.R.A. (almost his last work).

Daughter and heiress of Bamber Gascoyne, Esq. (see pedigree at the end). Married James, second Marquess of Salisbury, 2d February 1821, and became the mother of the late Viscount Cranborne (No. 161) and the present Marquess. She died 15th October 1839.

Life-sized whole-length figure, standing in a park, facing the spectator, in a white satin dress. Her right elbow rests on a pedestal to left, on which a red robe is laid. Her black hair is in ringlets. Light admitted from the right-hand side.

This picture was exhibited at the Royal Academy in 1829.

Large Canvas. 7 ft. 10 in. × 4 ft. 8 in.

159. ARTHUR WELLESLEY, DUKE OF WELLINGTON,
K.G. 1769-1852.

Painted by Sir David Wilkie, R.A., in 1835.

Fifth son of Richard, first Earl of Mornington. Born in Ireland. Entered the army in the 73d Foot 7th March 1787. His career is too well known to be recapitulated here. Died at Walmer Castle.

A life-sized whole-length figure, standing, almost facing the spectator, turned slightly to the right. In his characteristic blue frock and black cape, and a red and gold sash round his waist. He rests both hands on his sword-hilt, and holds down his cocked hat. He has straggling grey hair, dark blue eyebrows, and a tanned complexion. He wears the Order of the Golden Fleece suspended from his neck, and the Waterloo medal. A pillar is on the left, and a high light on his face. A rich mellow picture with finely massed shadows.

This portrait was exhibited in the Royal Academy in 1835, No. 112, "in the uniform he wore on service."

Canvas. 94 in. × 58 in.

160. ANOTHER PORTRAIT, in the last year of his
life.

A replica by H. Weigall in 1851.

The original is a whole-length in the possession of the artist at St Lawrence, Kent, and was the last portrait painted of the illustrious Duke.

A three-quarters-length life-sized figure, face seen in three-quarters turned to the right, eyes looking at the spectator, wearing a blue coat with gilt buttons, white waistcoat, Star and ribbon of the Order of the Garter across his breast, and the Order of the Golden Fleece suspended from a red ribbon round his neck. White scanty hair and aged head bent downwards. He holds a pair of white gloves in his left hand and his hat under his right arm. Light admitted from the right-hand side.

Repetitions of this portrait are at Wellington College, and one in the possession of Lord Falmouth, 2 St. James's Square.

Canvas. 49 in. × 39 in.

161. JAMES EMILIUS WILLIAM EVELYN GASCOYNE-CECIL, VISCOUNT CRANBORNE. 1821-1865.

Painted by Reuben Sayers.

Eldest son of the late Marquess of Salisbury by Frances Gascoyne. Afflicted with blindness. Died in his father's lifetime.

A half-length life-sized figure, seated to right, in a black coat. Fair yellow hair and fresh complexion, his eyes are half-shut and covered by spectacles, his left arm rests on a table, and a book is open on his lap.

Canvas. 4 ft. 2 in. × 3 ft. 4 in.

162. ANOTHER PORTRAIT.

Painted by Reuben Sayers in 1850.

A three-quarters-length seated figure, face seen in three-quarters to the left, looking down, in a black coat and white vest. Only left hand visible, and he leans his left arm on a balustrade. He has light yellow-brown hair and hazel eyes. Signed at the bottom right-hand corner,

"Reuben Sayers"

pinxit"

1850"

Canvas. 36 in. × 28 in.

163. JAMES BROWNLOW WILLIAM GASCOYNE-CECIL, SECOND MARQUESS OF SALISBURY, K.G. 1791-1868.

Painted by John Lucas.

Succeeded his father 13th June 1823. Assumed the name of Gascoyne on his marriage with Frances, daughter and co-heiress

of Bamber Gascoyne, Esq. (No. 158). Made a K.G. in 1842.
Lord-Lieutenant of Hertfordshire.

A life-sized whole-length standing figure, face seen in three-quarters to the left, in full robes of the Order of the Garter. His plumed hat held in his hand.

Large Canvas.

A whole-length portrait of this nobleman by E. U. Eddis is in Hicks' Hall, Clerkenwell Court of Sessions.

Canvas. 7 ft. 9 in. × 4 ft. 6 in.

164. ANOTHER PORTRAIT, when Viscount Cranborne.

Painted by R. T. Bone in 1819.

A youthful figure, half-length, life-size, in a black-grey suit, caressing a dog's head with his right hand. His eyes are blue, and hair curly dark brown. His unbuttoned coat shows a white shirt and pink vest underneath.

This picture was No. 60 in the Royal Academy Exhibition of 1819.

Canvas. 36 in. × 28 in.

165. ANOTHER PORTRAIT, in advanced years.

A marble bust sculptured by Wm. Theed in 1854.

166. MARY CATHERINE SACKVILLE WEST, MARCHIONESS OF SALISBURY. b. 1824. THE PRESENT COUNTESS OF DERBY.

Painted by James Swinton.

Second daughter of fifth Earl De La Warr, and wife of the second Marquess of Salisbury (No. 163). Married in 1870 Edward, fifteenth Earl of Derby, K.G.

Life-sized half-length seated figure, facing the spectator, in evening dress and a coloured shawl. Her hair is very dark brown, and her eyes are directed to the left. Light admitted from the right-hand side. Landscape at back.

Canvas. 4 ft. 2 in. × 3 ft. 4 in.

167. ROBERT ARTHUR TALBOT GASCOYNE-CECIL,
THIRD (AND PRESENT) MARQUESS OF SALIS-
BURY, K.G., D.C.L., PRIME MINISTER OF
ENGLAND. b. 1830.

Painted by George Richmond, R.A.

A life-sized whole-length standing figure, facing the spectator. In the robes of Chancellor of the University of Oxford. Full black beard and hazel eyes. Light admitted from the right-hand side.

Canvas. 7 ft. 9 in. × 4 ft. 9 in.

168. ANOTHER PORTRAIT. (A)

Painted by Anton von Werner as a study for the head in the picture of the Berlin Congress painted for William I, German Emperor.

Life-sized bust-portrait in an ordinary black suit.

This picture is now in Arlington Street.

169. ANOTHER PORTRAIT.

A marble bust sculptured by W. Theed, Esq., Jun., in 1864.

170. GEORGINA CAROLINE ALDERSON, PRESENT
MARCHIONESS OF SALISBURY, AND HER SON
JAMES, PRESENT VISCOUNT CRANBORNE,
WHEN A BOY. *Painted by George Richmond, R.A.*

Eldest daughter of Hon. Sir Edward Hall Alderson, Baron of

the Court of Exchequer, by Georgina Drewe, daughter of Rev. Edward Drewe of Broadhembury, Devon. Married Lord Robert Cecil (the present Marquess) in 1857.

Two whole-length life-sized figures, seen walking to the left in a park landscape. Lady Salisbury, in a garden hat, holds her son's right hand, and rests her own right hand on the dial pedestal.

Large Canvas. 7 ft. 9 in. × 4 ft. 9 in.

171. THE PRESENT MARCHIONESS OF SALISBURY, AS A CHILD, WITH HER BROTHER, PAKENHAM ALDERSON, AND HER SISTER, MISS LOUISA ALDERSON. (A) *Painted by H. P. Briggs, R.A.*

A group of three children. Lady Salisbury is seated on a pony, while her brother walks by its side, holding the bridle, and her sister's face is seen behind, looking full at the spectator.

This picture is now in Arlington Street. It was exhibited in the Royal Academy, No. 18, in 1840, as "Children of the Hon. Baron Alderson with a favourite pony."

Canvas.

172. JAMES EDWARD HUBERT GASCOYNE CECIL. b. 1861. THE PRESENT VISCOUNT CRANBORNE, M.P. *Painted by W. B. Richmond.*

A life-sized half-length figure, standing against some tapestry in the background, his face seen in three-quarters to the right, looking at the spectator. Wearing a lieutenant's uniform of the Hertfordshire Yeomanry Cavalry. Very fair curly hair and pale complexion.

Presented to him by the Hertfordshire and Essex tenantry on his coming of age, 23d October 1882.

Canvas.

173. ADMIRAL HENRY JOHN CHETWYND TALBOT,
EIGHTEENTH EARL OF SHREWSBURY, AND
THIRD EARL TALBOT, P.C., etc. 1803-1868.

Painted (when Lord Ingestre) by J. St. John Long.

Son of the second Earl Talbot. Declared by the House of Lords to be entitled to the Earldom of Shrewsbury in 1858, and also, in 1863, to be the Lord High Steward of Ireland. He became a distinguished Admiral and received a C.B., Cross of the French Order of St Louis, Knight of the second class of St. Anne of Russia, and of the Order of the Redeemer from Greece. He was made a Privy Councillor. He married Lady Sarah Beresford 8th November 1858.

Description.—A standing figure seen to below the knees, in naval uniform, wearing the Crosses of the Bath, St. Louis, St. Anne of Russia, and the Redeemer of Greece. He has curly brown hair. A mast and rigging are visible in the background to the left.

Canvas. 49 in. × 39 in.

174. WILLIAM II, GERMAN EMPEROR AND KING OF
PRUSSIA, K.G. b. 27th January 1859.

Painted by Rudolph von Wimmer.

Grandson of Queen Victoria, and son of the Princess-Royal of England. Created a K.G. in 1877. Succeeded his father as third German Emperor and King of Prussia in 1888. Married the Princess Augusta Victoria of Schleswig-Holstein.

A whole-length life-sized figure, standing facing the spectator on the deck of the Imperial yacht, wearing an English admiral's full-

dress uniform. His left hand is gloved and he holds a telescope under his left arm. Inscribed and signed along the left front,

"Nach ihm haben gemalt

Rud von Wimmer

1889."

The light is admitted from the right-hand side.

Presented by H.I.M. to the Marquess of Salisbury in commemoration of His Imperial Majesty's visit to England on the occasion of the Naval Review, August 1889.

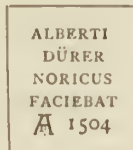
Large Canvas. 8 ft. 3 in. × 5 ft.

SUBJECT PICTURES

175. ADAM AND EVE.

Painted by Marcelius Coffermans, after the engraving by Albert Dürer.

Two large nude figures in a group of birds and animals, similar in composition to the Adam and Eve engraved by A. Dürer. Adam, turned to the right, is receiving the apple which the serpent, between them, puts into the hand of Eve to give him. In the engraving a tablet hangs from the bough above Adam inscribed



but it is omitted here, and in its stead is written in small black letters along the branch to the left above Adam's head, "*Marcelius Coffermans pinxit 1543.*" Dürer painted another picture of this subject with the serpent's position altered from the centre to the right-hand side of Eve. This is now in Madrid and a replica at Florence. The painter here has carefully adopted every detail of Dürer's engraving, with the exception of the tablet and signature *A*, which is almost a universal characteristic of Dürer's works. According to Sir Charles Eastlake there were numbers of such copyists, after A. Dürer's death, with great "technical skill, but without any imagination." (*History of Painting.*) A very large well-painted picture on panel.

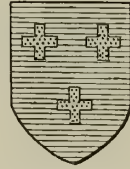
176. ANOTHER PICTURE OF THE SAME SUBJECT OF
ADAM AND EVE.

Painted in the Dutch School.

Life-sized nude figures painted in a brown tone. Light admitted from the right-hand side, rocky landscape, the serpent is depicted on a tree to the left hand. In an ornamental black carved wooden frame, inscribed

 EENDRACHT GHEEFT MACHT

signifying "Union gives strength." Two shields of arms, and a symbol of clasped hands are painted along the bottom of the frame.



These two pictures were probably originally painted as betrothal pictures.

Large Panel Picture.

177. HEAD OF A MAGDALENE.

Painted by Elizabetta Sirani.

Panel, small size. 20 in. × 16½ in.

178. BOY REPOSING ON A SKULL.

The boy holds standard inscribed "NASCENDO MORIMUR."

Panel. 22½ in. × 30 in.

179. INTERIOR OF A CHURCH IN ANTWERP.

Painted by Pieter Neeffs.

180. LEDA AND SWAN.

Painted after Giulio Romano?

In attitude of repose, two boys by her side.

Panel. 29 in. × 41 in.

181, 181A. TWO LANDSCAPES, in brown tone,
waterfall and lake.

Painted by Sadler.

182. A MAGDALENE, kneeling in a cave, small size.

Painted by Caspar Smitz.

21 in. × 27 in.

183. A SEASCAPE AND PORT.

184. A GENTLEMAN OF THE LAST CENTURY,
BELONGING TO THE GLANVILLE FAMILY.

Painter unknown.

Identical with a miniature, No. 19.

Description.—A life-sized bust portrait, in an early Georgian full wig, parted in the middle at the top of the head, and a brown suit, with lace cravat. His blue eyes look at the spectator.

Canvas. About 29 in. × 24 in.

IN THE CHAPEL AT HATFIELD

185. A copy of the celebrated MADONNA DEL GRAN-DUCA.

The original picture was painted by Raphael in 1504, on his first visit to Florence, and is reckoned one of the first *chef d'œuvres* of his fully developed powers. The Madonna del Gran-Duca was so called on account of the fondness which its former possessor, Ferdinand III, Grand Duke of Tuscany, who died in 1824, had for it. He had bought it in 1799 for the small sum of 571 crowns, 3 lire, and so valued the picture that he had it hung in his bedroom wherever he went, even in exile. It is now in the Pitti Palace at Florence.

186. THE VISITATION, or Salutation of Elizabeth to the Virgin Mary.

A copy of a famous painting by Mariotto Albertinelli, which is in the Uffizi Palace at Florence.

187. THE VIRGIN AND CHILD. Christ standing on his mother's lap, while her eyes are directed upwards.

A copy of the painting by Sir A. Vandyck, of which there are many repetitions. The original is in the Bridgewater House Collection. A replica is in the Dulwich Gallery, and another at Hampton Court (see Smith's Catalogue, No. 263).

188. THE CRUCIFIXION. Angels catching the blood in goblets from our Lord's hands and feet.
189. THE VIRGIN AND CHILD, and three attendant children serving fruit. Our Lord holds an apple.
190. THE ANNUNCIATION. *Painted by Caspar Smitz.*
191. ANGEL AT THE TOMB, and the three women. *Painted by Caspar Smitz.*
192. THE VIRGIN AND CHILD. Joseph and attendant angel.
193. Seven pictures on canvas, representing—
1. THE ADORATION OF THE MAGI.
 2. THE BAPTISM OF OUR LORD.
 3. THE TRANSFIGURATION.
 4. TEACHING IN THE TEMPLE.
 5. RIDING INTO JERUSALEM.
 6. ANNOUNCEMENT TO SHEPHERDS, — "GLORIA IN EXCELSIS."
 7. SALUTATION OF ELIZABETH TO THE VIRGIN.

These seven pieces, done in Venice, were presented to Robert, Earl of Salisbury, by Sir Henry Wotton, according to a letter in the possession of the Marquess of Salisbury.

- 194, 195. TWO BUST PICTURES OF ANGELS, one with a lily and one holding a cup of spices.

MISCELLANEOUS PICTURES AT HATFIELD

196. BAMBER GASCOYNE, ESQ., M.P., Senior.

1729-1791. *A print of a small-sized etching by J. Sayer, the
Caricaturist, published 6th April 1782.*

Bamber Gascoyne was the son of Sir Crisp (No. 139), and married Mary Green, the heiress of Childwall and Hale, Lancashire (see pedigree). He was educated at Queen's College, Oxford, and was called to the Bar 1750; he entered Parliament in 1761, and represented Malden, Midhurst, Weobly, and Truro, etc., till 1786. On the death of his grandfather, Dr. Bamber, in 1753, he inherited all his property at Havering and in Essex, etc. He was appointed Receiver-General of H.M. Customs, one of the Lords Commissioners of the Admiralty, and Verdurer of Waltham Forest. He died of a "total decay" in his 64th year (*Gentleman's Magazine*, 1791, p. 1066). His remains lay in state at Barking, and were interred amidst a great concourse of people, while the shipping in port hoisted their flags half-mast high.

Description.—A fat farmer-like figure, facing the spectator, in a black hat, both hands thrust into the pockets of his square-cut fully buttoned coat. Monogram "J. S." in corner.

A series of these etchings were published in a small 4to volume at the time.

197. A SEAPORT WITH FIGURES.

Painted by J. Lingelbach.

IN THE CHAPLAIN'S ROOM

198. THE ANNUNCIATION.

Painted by Rowland Buckett.

In the Inventory of 1612 there is a bill, dated March 9, 1611, of Rowland Buckett for painting two pictures upon cloth,—the one is the Angel appearing to the shepherds, and the other is the Angel's salutation to the Virgin Mary.

IN THE STEWARD'S ROOM

199. LANDSCAPE VIEW OF HATFIELD HOUSE.

200. HEADS OF SOCRATES AND PHILIPPUS.

201. LARGE FLOWER-PIECE WITH CHILDREN.

Painted by J. Baptiste Monnoyer.

202. CUPID SCOURGING A BOUND SATYR, in a woodland scene.

Painted by A. Carracci.

203. A LARGE FLEMISH LANDSCAPE, with many trees and a broken rough foreground.

204. FLEMISH LANDSCAPE WITH FIGURES.
205. COMPANION PICTURE TO THE ABOVE, with
horses and figures.
206. }
207. } FIVE LANDSCAPES.
208. } *Painted, in the style of Poussin, by E. Sadler, butler to the*
209. } *fifth Earl of Salisbury.*
210. }

HOUSEKEEPER'S ROOM

211. JUDITH. *A copy from Raphael.*
212. INTERIOR, WITH A CART OF VEGETABLES.
Painted by E. Van der Poel.

MISCELLANEOUS PICTURES
AT
20 ARLINGTON STREET

213. CLEOPATRA DISSOLVING THE PEARL.

Canvas.

Painted at Rome by an unknown artist.

214. THE LAST SUPPER OF OUR LORD.

Painted by J. Van Herpe.

On a small sheet of copper.

215. THE ADORATION OF THE MAGI.

Painted by J. Van Herpe.

Jan Van Herpe (1432-1486) was a native of Ghent, and painted religious subjects.

On a small sheet of copper. Small-sized figures.

216. A MOUNTAIN PASS IN SWITZERLAND, with a
coach crossing a bridge in the foreground.

Canvas.

Painter unknown.

217. VIEW OF A FORTIFIED FLEMISH TOWN, with
King Louis XIV and his Staff in the
foreground.

Painted by A. F. Vandermeulen.

Adam Frans Vandermeulen (1632-1690). A native of Brussels, who was much employed by Louis XIV in illustrating his campaigns in Flanders. He died at Paris.

Canvas.

218. CHRIST ENTERTAINED BY MARTHA AND MARY.

Canvas.

Painted by "Il Bassano."

219. JACOB WANDERING WITH HIS FAMILY AND
FLOCKS, UNDER THE PROTECTION OF JE-
HOVAH, who is seen above in the clouds.

Painted by "Il Bassano."

The latter subject was constantly repeated by this artist. Jacopo da Ponte (1510-1592), called "Il Bassano" from his native place. A follower of Titian.

Canvas.

220. CHRIST AND THE WOMAN OF SAMARIA.

Painted by Paris Bordone.

Canvas.

221. THE VIRGIN AND CHILD IN A PASTORAL
SCENE.

Painted by Paris Bordone.

Paris Bordone (1500-1571) was a pupil of Titian; and in imitation of his former master has introduced a white rabbit into the background.

Canvas.

222. A LANDSCAPE.

Painter unknown.

Painted in a brown tone, with dark trees. A female figure seated at a fountain and a child standing by holding a garland. Two statues behind.

Canvas.

223. GRAPES IN A VASE.

Painted by A. Vollon.

Inscribed at the back—"A Madame la Marquise de Salisbury, *hommage respectueux*, Vollon, 26 Octobre 1876."

On a millboard.

224. DIEPPE HARBOUR.

In the foreground are figures of four boys representing the Lords William, Robert, Edward, and Hugh Cecil, sons of the present Marquess of Salisbury. Signed "A. Vollon 1876."

Antoine Vollon is a living French painter, born at Lyons 1833. He first exhibited at Paris in 1864, and is noted for his pictures of still life.

Canvas.

225. HEAD OF A SPANIARD.

By Valentini, 1600.

Artist French by birth, but of the Italian "naturalisti" school.

226. A LANDSCAPE WITH CATTLE.

By Willem van Romeyn.

227. INTERIOR OF A PHILOSOPHER'S STUDY.

By T. Wyck, b. 1616.

228. PHILOSOPHER PUNISHING AN INTRUDER.

By T. Wyck.

229. BACCHANALIAN PROCESSION OF SILENUS.

By J. Van Herpe.

230. PETRARCH'S LAURA.

After Raphael.

Inscribed "Laura fui, viridem Raphael fecit atque Petrarcha."

231. SLEEPING GIRL AND DUENNA.

*Painted by Michel Angiolo Amerigi da Caravaggio; born
at Caravaggio, in the Milanese country, 1569.*

Famous for his daring contrasts of light and shadow, and effects of light from a partial aperture.

232. SIR GILBERT IRELAND (See No. 91).

Seen to waist, in complete armour and full wig, face seen in three-quarters to left, eyes looking at spectator. Canvas. Inscribed on the back: "Sir Gilbert Ireland, Knt., Lord of Hutt, Hale and Bewsey, aged 41 years on the 8th April 1665. Rebuilt Hale, and died at Bewsey, 30th April 1675, aged 51, without issue; buried at Hale. Married Margaret, daughter to Thomas Ireland, Esq., and heiress of Bewsey, who died there 1st July 1675, buried at Hale. Sir Gilbert was succeeded in his estates by Eleanor, his sister, born in 1622, married to Edward Aspinwall of Aspull Lane in Ormskirk."

233. THE EARL OF BEACONSFIELD.

*Copied from a Portrait by Angeli in the
possession of Her Majesty.*

234. THE KING OF SIAM.

Presented to the Marquis of Salisbury in 1891.

235. H. R. H. VICTOR EMMANUEL, PRINCE OF
NAPLES, K.G.

By F. Cellini.

Presented to the Marquis of Salisbury in commemoration of H.R.H.'s visit to Hatfield, 25th July 1891.

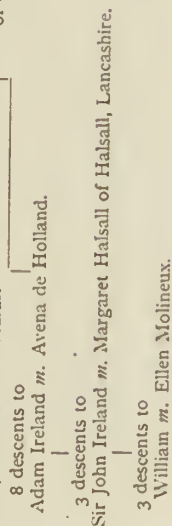
CASE OF MINIATURES

- 1, 2. Two Silhouettes.
3. A Lady and Gentleman. By D. Bois.
4. Charles, Lord Cranborne. By Cooper in 1646 (see No. 80).
5. Lord Burghley. By J. Oliver.
6. Lady Anne Tufton, Countess of Salisbury. By L. Crosse in 1724.
7. Edmund Burke. By S. Cocks in 1766.
8. A Lady. By L. Finney in 1761.
9. A Lady in Elizabethan costume, with motto "qui bien aime et tard oublie."
10. Lord Bacon.
11. William Glanville.
12. Fifth Earl of Salisbury.
13. A Lady. By De Beaurepaire.
14. Mrs. Bridget Glanville. By R. Hone (see No. 132).
15. A copy of an old Lady's head, Cromwellian period.
16. A Girl. By S. Finney, 1761.
17. A Lady. By J. Smart, 1769.
18. A Lady. By B. Lens, 1740.
19. A Gentleman in wig. By B. Lens, 1740 (see No. 184).
20. First Marquess of Salisbury. By H. Edridge, A.R.A., 1821.
21. "The Dowager." By Conway (enamel).
22. First Marquess of Salisbury. By Adam Buck, 1823.
23. Emily, Marchioness of Salisbury. By Boyer.
24. Sixth Earl of Salisbury, in red, 1773.

-
25. Anne, Countess of Salisbury. By Zincke.
 26. A Lady, in enamel. By L. Crosse.
 27. A Lady. By J. Rajon.
 28. First Marquess of Salisbury. By Cosway.
 29. William Evelyn-Glanville, of St. Clere, co. Kent, grandfather
of Bamber Gascoyne. By F. Cotes, R.A., 1760.
 30. King William III. By Lens.
 31. A Gentleman, in enamel. By R. Hone, 1745.
 32. William Evelyn-Glanville. By Cotes, 1760.
 33. A Lady. By B. Tilt.
 34. A Child's Head.
 35. A Lady. By Engleheart, 1760.
 36. Jane Elizabeth Leslie, eleventh Countess of Rothes, in her own
right (1750-1810). Married George Raymond Evelyn, Esq.,
Jan. 1, 1766, whose son, William Evelyn-Leslie, became
twelfth Earl of Rothes.
 37. Frances Evelyn-Glanville, Hon. Mrs. Boscawen. Married the
famous Admiral, Hon. Edward Boscawen, December 1742,
and died 26th February 1805. By Maria Cosway, 1760.
 38. Bridget Glanville, grandmother to Bamber Gascoyne.
 39. Hon. Miss Tryon, Maid of Honour to Queen Charlotte.
By J. Smart.
 - 40, 41, 42. Three small Heads.
 43. George Raymond Evelyn, husband of the Countess of Rothes
(No. 36), d. 1770, in a red coat.

SKETCH PEDIGREE OF THE DESCENT OF THE GASCOYNES FROM THE IRELANDS OF HUTTE.

Derived from JOHN IRELAND, knight of Hutte, Lancashire, Sir Robert de Holland,¹ Lord of Hale and Halewood and Manor of Childwall, in 32d year of Edward III.



¹ The manors of Down Holland and Halsall originally belonged to Roger de Don Holland, and were purchased by Sir Charles Gerard in 5th year of Charles I. He was father of Charles Gerard, Earl of Macclesfield.

John m. Margaret Stanley,
who married 2d Peter Gerard of Bryn, 1492. Thomas Ireland.

3 descents to
Sir Gilbert Ireland, knighted by James I.
on his progress in 1617. m. Barbara Legh.

Sir John Hayes, Lord Mayor of London in 1614.
John m. Elizabeth Hayes, daughter of

4 descents to
Sir Gilbert Ireland m. Margaret Ireland, daughter and heir to Sir Thomas Ireland of Bewsey,
d. s. p.

Eleanor Ireland
m. Edward Aspinwall.
Gilbert Aspinwall of the Hale,
d. 1717, m. — Bushell.

Edward m. Mary Gardner.

Ireland Aspinwall,
d. unmarried. m. Isaac Green of Childwall.

Ireland Green
m. Thos. Blackburne of Oxford
(Blackburne descent).

Sir Crisp Gascoyne, Lord Mayor of London,
1753, and Margaret Bamber.

Mary Green m. Bamber Gascoyne of Barking.
Chase Price, Esq., M.P. m. Sarah Glanville.
Bamber (2d) m. Sarah Price.

Frances Mary Gascoyne,
heiress of Childwall, Wavertree, and the two Woottons Estates,
m. James Brownlow Cecil, 2d Marquess of Salisbury.

SKETCH PEDIGREE, SHOWING LORD SALISBURY'S DESCENT FROM FOUR LORD MAYORS OF LONDON.

Sir Thomas Cooke, K.B., Lord Mayor of London 1462.

Richard Bennet (from whom descend the Earls of Tankerville).	Sir Thomas Bennet, Kt., Lord Mayor of London 1603, <i>m.</i> Mary Tayler.	4 descents to Mildred Cooke <i>m.</i> Lord Burghley (see No. 36).
Sir Simon Bennet, Bart., <i>m.</i> Elizabeth Ingram, <i>d.</i> 1631 s.p.	Richard Bennet. Simon Bennet <i>m.</i> Gratiosa Morewood.	Robert Cecil, 1st Earl of Salisbury.
Elizabeth Bennet <i>m.</i> Lord Latimer.	Frances Bennet <i>m.</i> James, 4th Earl. (co-heiress of Bechampton) (see No. 118).	William, 2d Earl. James, 3d Earl.
	James, 5th Earl. James, 6th Earl.	James, 1st Marquess.
	James Brownlow, 2d Marquess <i>m.</i> Frances Mary Gascoyne.	James Brownlow, 2d Marquess <i>m.</i> Sarah Glanville.
	Robert Arthur Talbot Gascoyne-Cecil, 3d and present Marquess of Salisbury.	Robert Arthur Talbot Gascoyne-Cecil, 3d and present Marquess of Salisbury.

BIOGRAPHICAL NOTICES OF ARTISTS

AND THEIR WORKS IN THIS COLLECTION

ALBERTINELLI, MARIOTTO, 1474-1515. A pupil of Cosimo Rosselli. The friend and assistant of Fra Bartolommeo. He was of an impatient character, and was so offended with certain criticisms of his work that he gave up painting and turned publican. A Virgin and Child by this artist is in the National Gallery, Trafalgar Square.

The Visitation. (A copy.)

BEALE, MRS. MARY, 1632-1697. One of the best female portrait-painters in the 17th century. She was a student of Sir P. Lely. Her two sons also painted portraits. Died in Pall Mall, and was buried in St. James's Church, Piccadilly.

Dr. Sydenham.

BECK, DAVID, 1621-1656. Born at Arnheim. Came to England as pupil of Vandyck, and was made drawing-master to the young Princes by Charles I. Noted for great facility of execution. He went to France and Sweden.

Sir G. Ireland.

BEECHY, SIR WILLIAM, R.A., 1753-1839. Born at Burford, Oxford. On arriving early in life in London he became a student at the Royal Academy. In 1793 he was elected A.R.A., and appointed portrait-painter to the Queen. In 1798 he painted "A Royal Review in Hyde Park," which procured him his election as R.A. and a Knighthood. He

exhibited no less than 362 portraits in the Royal Academy. In his latter years he sold his Art collections and retired to Hampstead, where he died.

George III. Queen Charlotte.

James, First Marquess of Salisbury.

BONE, R. T., 1790-1840. Subject and portrait painter. Son of Henry Bone, R.A. Exhibited in the Royal Academy from 1813 to 1838.

James, Second Marquess of Salisbury, when Viscount Cranborne.

BRIGGS, HENRY PERRONET, R.A., 1793-1844. History and portrait painter. Born at Walworth. Student of the Royal Academy, and from 1814 was a constant exhibitor there. R.A. in 1832.

Children of Baron Alderson.

CARRACCI, ANNIBALE, 1560-1609. Born at Bologna. Employed in painting the frescoes at the Farnese Palace, Rome, in 1600.

Cupid and Satyr.

CLOSTERMAN, JOHN, 1656-1713. Born at Osnaburgh. Went to Paris in 1679 and worked under De Troy. Came to England in 1681 and assisted Riley, in opposition to Sir G. Kneller. In 1696 he went to Spain and painted the King and Queen there. He married an Englishwoman, and died in Covent Garden.

Thomas, Earl of Thanet.

COFFERMANS, MARCELIUS. Nothing known of him. One of the numerous mechanical copyists of Albert Dürer in the middle of the 16th century.

Adam and Eve.

CORVUS, JOANNES, fl. 1512-1544. This artist has been identified with "Jan Raven" of Bruges, who latinised his name to Corvus on coming to England.

Henry Grey, Duke of Suffolk.

COTES, FRANCIS, R.A., 1726-1770. Son of an Irish apothecary who settled in London about 1720. Cotes commenced studying painting under Knapton, and became eminent for his crayon portraits. He was a member of the Incorporated Society of Artists, and an original Royal Academician. He painted Queen Charlotte with the Princess Royal on her lap, and obtained a very fashionable practice. His drawing is free and colouring agreeable. He resided at 32 Cavendish Square, where Romney and Sir Martin Shee subsequently lived. Cotes died and was buried at Richmond.

Mary Amelia, Marchioness of Salisbury, when young.

CUYP, AELBERT, 1605-1691. A native of Dordrecht. Son of Jacob G. Cuyp, also a painter. Surnamed the "Dutch Claude." Almost all his masterpieces are to be found in the public and private galleries of England.

M. Tromp.

DAHL, MICHAEL, 1656-1743. Born at Stockholm. At the age of 22 he came to England, and afterwards travelled to Paris and Italy. At Rome he painted his own Queen Christina. In 1688 Dahl returned to London, and painted a series of Admirals for the King, and a collection of Beauties, which are now at Petworth.

Hon. Robert Cecil. James, Fourth Earl of Salisbury.

James, Fifth Earl of Salisbury. Ann, Countess of Salisbury.

DE CRITZ, JOHN, d. 1642. Sergeant Painter to James I. and Charles I. He gained a great reputation as a careful copyist. He painted scenes for masques and coloured the effigy of Queen Elizabeth in Westminster Abbey.

James I. (copy). Robert, Earl of Salisbury (copy).

DE HEERE, LUCAS, 1534-1584. Born at Ghent. Patronised by Philip II of Spain, and, on his coming to England, by the Queens Mary and Elizabeth successively. His monogram of *L. H. F.* has been mistaken for Holbein's.

Lady Burghley (2). Hon. Mrs. Wentworth.

DYSERT, LIONELL, COMTE DE. Swedish artist.

Charles XII.

GELDORP, GEORGE, d. 1658. Born at Antwerp. Practised portrait-painting in England, where he became keeper of the pictures to Charles I. Rubens and Vandyck were his guests on their successive arrivals in England. Geldorp was employed by Sir P. Lely. He was buried at Westminster.

William, Second Earl of Salisbury, and his Countess.

GHEERAEDTS, MARC, Sen., died c. 1603 (?). Variouslly spelt Geeraerts, Gerard, and Garrard. A native of Bruges, and pupil of M. de Vos. Came to England in the early portion of Queen Elizabeth's reign. He painted a "Descent from the Cross," ascribed to Pourbus, at Bruges, and the "Procession of Queen Elizabeth at Blackfriars" in 1600.

Lord Burghley. Robert, First Earl of Salisbury.

Dudley, Earl of Leicester.

GHEERAEDTS, MARC, the younger, 1561-1635. Son of the preceding. Born at Bruges, and became a pupil of Lucas de Heere. Some confusion exists between the works of father and son. The latter's most important picture is the "Conference at Somerset House in 1604," now in the National Portrait Gallery.

Robert, First Earl of Salisbury.

GUÉRIN, PIERRE NARCISSE, Baron, 1774-1833. A French historical painter. Born at Paris and studied under Brénèt and Regnault. His "Return of Marcus Sextus," when exhibited in 1799, was crowned by his brother artists. He received the Legion of Honour in 1803, and was appointed Director of the French School at Rome in 1815 by Louis XVIII. He painted the portrait of that King which is now at Hampton Court, and Charles X, now in the museum at Avignon. Made a Baron in 1829, and died on revisiting Rome, where he was buried at the church of S. Trinità de' Monti.

Charles X, King of France.

HILLIARD, NICHOLAS, 1547-1619. Son of Richard Hilliard, High Sheriff of Exeter in 1560. Nicholas became a goldsmith and miniature-painter. His works are extolled by his contemporaries, and he wrote an essay on miniature-painting. Many of his miniatures are in the Royal Collection. He was buried at St. Martin's in the Fields, London.

Queen Elizabeth.

HOEFNAGEL, JORIS, 1545-1601. Born at Antwerp, son of a diamond merchant. He travelled through Germany, Italy, and Spain, and published a volume of plates from the designs he had made on his journey. He dealt in jewels, as well as painted, but was plundered of all his possessions when the Spaniards took Antwerp. He fled with his father to Bavaria, and was patronised by the Elector, and employed at Prague by the Emperor Rudolph. There are no other records of his visit to this country but a drawing of Nonsuch House, London Bridge, and this picture at Hatfield.

Marriage Fête at Bermondsey.

HOLBEIN, HANS, 1495-1543. Born at Augsburg. Son of a painter. About 1515 he removed to Basle, where he formed a friendship with Erasmus and Frobein. In 1526 he came to England and was introduced to the notice of Henry VIII by Sir Thomas More. Became Court painter. In 1538-39 he revisited Basle, but returned to England and died of the plague.

J. Frobein (Drawing).

HUDSON, THOMAS, 1701-1779. Born in Devonshire and studied under Jonathan Richardson, whose daughter he married. He was the fashionable portrait-painter of his day, and the master of Reynolds. His best work is a large picture of Charles, Duke of Marlborough, and his family at Blenheim Palace.

James, Sixth Earl of Salisbury.

Lady Mary Forrester.

Lady Brown.

JONSON VAN CEULEN, CORNELIUS, 1590-1665. Born of Flemish parents at Amsterdam, or some say in England. He was patronised by James I,

and painted numerous portraits of him and his family, and of most of the nobility. He resided here for thirty years, retiring to Amsterdam at the outbreak of the Civil War, where he died. In England he always signed his pictures "*Johnson*" or "*Jonson*," elsewhere he is spoken of as Janssen.

Countess of Cumberland. *Gondomar.*

Sidney, Earl of Leicester (copy).

KETEL, CORNELIUS, 1548-1609. Born at Gouda. At eighteen he went to Delft and studied under Blocklandt. He was compelled to take shelter in England in 1573. He painted chiefly portraits, and an allegorical picture of "Wisdom vanquishing Strength" for Sir Christopher Hatton. This picture introduced him to Court, and he painted Queen Elizabeth in 1578, Lords Arundel and Pembroke, and Sir C. Hatton. Ketel left England in 1581 and settled at Amsterdam. He is reputed to have painted pictures with his toes. He died in the service of the King of Denmark.

Sir Thomas and Lady Bennet.

KNELLER, SIR GODFREY, Bart., 1648-1723. Born at Lübeck, and studied at Amsterdam under Rembrandt. Came to England in 1674, and was introduced to Charles II, who appointed him Court painter on the death of Lely, an office which he held under five successive Sovereigns. His forty-three members of the Kit-cat Club and ten "Beauties" at Hampton Court are well known. He was knighted by William III, and George I. created him a Baronet. He died at Kneller Hall, Twickenham, and was buried in the parish church there.

Sir John Coke (copy). *Mrs. Pow.* *Mrs. Wrey.* *Mrs. Lee.*

James, Fifth Earl of Salisbury. *Lady Corbet.*

Hon. William Cecil. *William III.* *Queen Mary II.*

Lady Catherine, Countess of Thanet. *Lady Ranelagh.*

Peter the Great (a copy). *Frances, Countess of Salisbury.*

LAWRENCE, SIR THOMAS, P.R.A., 1769-1830. Born at Bristol, the son of an innkeeper. At ten years old he drew crayon portraits at Oxford, and soon after established himself at Bath, where he became extraordinarily

successful. At seventeen he commenced oil painting, and in 1787 entered as a student to the Royal Academy. Elected an Associate in 1791, and R.A. in 1794. Succeeded West as President in 1820. He painted portraits of the Regent, the allied Sovereigns of Russia and Prussia on their visiting England in 1814, and most of the fashionable and eminent personages of the Regency and subsequent reign. He died in Russell Square and was buried at St. Paul's Cathedral. His fine collection of drawings by the great masters was dispersed at his death, but many have since been secured for our public collections. Among his most noted portraits are those of Kemble as "Hamlet," and "Mrs. Siddons giving a Reading."

Frances Mary, Marchioness of Salisbury (Exhibited 1829).

One of his last Portraits.

LELY, SIR PETER, 1618-1680. Son of a Captain Vander Faes, who changed his name to Lely. Born at Soest in Westphalia, and studied under Grebber at Haarlem. He came to England in 1643, and painted the King (Charles I.), and subsequently Oliver Cromwell, imitating the style of Vandyck. During the reign of Charles I. he became the chief painter at the Court, and painted a series of the famous "Beauties" of that period. Charles II knighted him in 1679, and he lived in great style in the Piazza, Covent Garden, acquiring an enormous fortune by portrait-painting. He died of apoplexy while engaged on the portrait of the Duchess of Somerset, and was buried by torchlight in St. Paul's Church, Covent Garden. His collections of art and other effects realised £26,000 after his death. A languid air and gracefulness of attitude and display is most noticeable in his female portraits.

Lady Latimer. Eleanor Gwynn.

Duchess of Cleveland. Mary Davis.

LINGELBACH, JOHANN, 1623-1674. Born at Frankfort. Studied in Holland, Paris, and Italy, where he resided six years, but finally settled at Amsterdam, where he died. Though of the German School, he is commonly reckoned among Dutch painters.

Seaport.

LONG, J. ST. JOHN, 1797-1834. An engraver. Born in Ireland, and though claiming high descent, was the son of a basket-maker named O'Driscoll.

He tried painting, and exhibited in 1825 a picture of "Elijah" at Suffolk Street, and "Her Majesty's entry into Cowes Castle." Then Long turned chiropodist and professed to cure consumption; but a patient dying of his prescription he was tried for manslaughter. He died of consumption. He was buried under a sumptuous monument at Kensal Green.

Earl of Shrewsbury.

LUCAS, JOHN, 1807-1874. Born in London. He was a pupil of S. W. Reynolds, and began life as a mezzotinto engraver, but soon began painting portraits. He was a constant exhibitor at the Academy from 1828 till his death. He painted the Prince Consort and the Duke of Wellington.

James, Second Marquess of Salisbury.

MONOYER, JEAN BAPTISTE, 1636-1699. French flower and fruit painter. Generally called Baptiste. Decorated Versailles Palace, Windsor Castle, etc.

Flower-piece.

MYTENS, DANIEL, *c.* 1590-1656. Born at the Hague towards the end of the sixteenth century, and studied in the School of Rubens. Came to England in the reign of James I, and was made painter to the King by Charles II, in 1625. On the arrival of Vandyck he asked leave to retire, but the King treated him with great kindness and said he had work for them both. Mytens consented and grew intimate with his great rival, who painted his portrait. His works have often been mistaken for Vandyck's. He left England about 1630 and returned to his native town, where he died. At Hampton Court and at St. James's Palace are several whole-lengths of his, while at Blenheim there were three splendid portraits of the Duke of Buckingham, the Earl of Holland, and the second Duke of Hamilton.

Charles I. Unknown Gentleman with Motto.

NEEFFS, PIETER, the elder, 1578- d. between 1657 and 1661. Scholar of Steenwyck the elder, and painted the interiors of churches at Antwerp.

Interior of a church at Antwerp.

NORTHCOTE, JAMES, R.A., 1746-1831. Portrait and historical painter, and writer on art. Born at Plymouth. At twenty-five he came up to London and studied under his great countryman, Sir Joshua Reynolds.

In 1777 he went to Rome and became a member of the Florence Academy. Painted for Boydell's Shakspeare Gallery. At eighty-two and eighty-four years of age he produced his volumes of *One Hundred Fables* and *Life of Titian*.

Bamber Gascoyne, Junr.

LOUDRY, P. A French artist of the sixteenth century. Only known by his signature on the original portrait of Mary Queen of Scots at Hardwick.

Mary Queen of Scots.

PANTOJA DE LA CRUZ, 1551-1609. Born at Madrid, and was a scholar of Coello, in whose studio he so distinguished himself as to be appointed Court painter to Philip II. He painted a great number of Royal Portraits, which are at the Escorial, the Retiro, and the Prado. He painted portraits of Philip III and his Queen, dated 1606. These portraits are still preserved at Montalvan Palace of the Duke d'Uceda.

Philip III. Margaret of Austria.

POURBUS, FRANS, the elder, 1545-1581. Son of Pieter Pourbus. Born at Bruges and studied under his father and F. Floris. Resided chiefly at Antwerp, where he died. A portrait of Queen Elizabeth by him is at Amsterdam.

Henry, Duc de Guise. Coligny. Henry III.

POURBUS, FRANS, the younger, 1569-1622. Son of preceding. He was patronised by the Archduke Albert at Brussels. After a journey to Italy he settled in Paris and painted Henry IV and Catherine de Medici. The latter appointed him her painter in 1611. He died at Paris.

Charles IX. Henry IV of France.

RAMSAY, ALLAN, 1709-1784. Son of the author of *The Gentle Shepherd*. Born in Edinburgh and studied in Italy. Settled in London, and by the influence of Lord Bute became Court painter.

Sir Crisp Gascoyne.

RAPHAEL, SANZIO, 1483-1520. The great master. Son of Giovanni Santi, a poet-painter of Urbino. Raphael studied under Perugino, went to

Florence in 1504, and to Rome in 1508, through the invitation of Pope Julius II. His amazing genius was cut short at the early age of thirty-seven.

Madonna and Child (a copy).

REYNOLDS, SIR JOSHUA, P.R.A., 1723-1792. The greatest English portrait-painter. Born at Plympton, Devon. Came to London in 1740 and studied under Hudson. In 1749 he accompanied Captain Keppel in a voyage round the Mediterranean. Returned to London in 1752, and settled in St. Martin's Lane. On the foundation of the Royal Academy he was appointed President in 1768, and was knighted. From that date he annually delivered his famous "Discourses on Painting and Art," and between 1769 and 1790 exhibited no less than 244 pictures. He died in Leicester Fields and was buried in St. Paul's Cathedral.

Sarah Price.

Mary Amelia, Marchioness of Salisbury.

RICHARDSON, JONATHAN, 1665-1745. A distinguished portrait-painter and writer on art. A pupil of John Riley. Richardson published his *Essay on the Theory of Painting*, "and was the instructor of Hudson, thus becoming, as Malone observes, the 'pictorial grandfather' of Hudson's pupil, Sir Joshua Reynolds. In 1734 Richardson published a *Life of Milton*." He formed a choice collection of drawings and engravings.

Sir Robert Brown.

Lady Brown.

RICHMOND, GEORGE, R.A. Living artist.

Robert, present Marquess of Salisbury.

Present Marchioness of Salisbury and Lord Cranborne.

RICHMOND, WILLIAM BLAKE, A.R.A. Living artist. Son of the preceding.

Present Lord Cranborne.

RILEY, JOHN, c. 1646-1691. Born in Bishopsgate, and studied under Fuller and Soest. He painted Charles II and James II, and was Court painter to William and Mary.

Hon. Robert Cecil.

RISING, JOHN, c. 1750 to after 1814. A subject and portrait painter. He practised very successfully in London, and exhibited at the Royal Academy from 1785 to 1814.

First Marquess of Downshire.

ROMANO, GIULIO, 1492-1546. Dei Gianuzzi, often called Giulio Pippi and Giulio Romano. Apprenticed to Raphael, whose Madonnas he copied. Raphael nominated him his executor and entrusted to him the completion of the frescoes at the Vatican. In 1524 Giulio was employed at Mantua on the Ducal Palace. He died on the point of returning to Rome to take up his appointment as architect there.

Leda and Swan.

ROMNEY, GEORGE, 1734-1802. Born at Furness, Lancashire, and apprenticed to a cabinetmaker. Established himself in London 1762, and gained a premium from the Society of Arts for his picture of the "Death of General Wolfe." Became a very popular portrait-painter and a formidable rival to Sir Joshua Reynolds. He lived in Cavendish Square, and in later life at Hampstead. He concealed the fact of his marriage, and never brought his wife up to town, but finally rejoined her at Kendal in his last years of illness and died there. His most noted works are his numerous portraits of Lady Hamilton, who completely fascinated him.

First Marquess of Salisbury.

SAYERS, REUBEN, d. about 1868. A London portrait and subject painter. Exhibited in the Royal Academy from 1846 to 1867.

James, late Viscount Cranborne.

SIRANI, ELIZABETTA, 1638-1665. Born at Cologne, the daughter of an artist. She imitated the style of Guido, and left upwards of 150 pictures, though cut off by poison in her twenty-eighth year.

Head of a Magdalene.

SMITZ, CASPAR, d. 1707. Dutch painter. Came to England soon after the Restoration, and from the number of "Magdalenes" he painted was called "Magdalene Smith."

Magdalene in a Cave.

The Annunciation.

STONE, HENRY, known as "Old Stone," d. 1653. Painter and statuary, son of Nicholas Stone, a sculptor. He studied under Bernini at Rome and resided for many years abroad, returning to England in 1642. An excellent copyist of the works of Vandyck and Titian.

Lady Sandys.

SWINTON, JAMES RANNIE, 1816-1888. A fashionable portrait-painter, of an old Berwickshire family. Chiefly drew heads in crayons.

Mary, Marchioness of Salisbury.

VANDERBANK, JOHN, 1694-1739. Son of Peter Vanderbank, an engraver. Born in England, and was much employed in portraiture during the reigns of Queen Anne and George I. He established an Academy of his own in opposition to Sir James Thornhill's. Died in Hilles Street.

Hon. William Cecil.

VAN DER POEL, EGBERT, 1621-1664. Born at Delft. Best known by his pictures of conflagrations, and rustic interiors. Died at Rotterdam.

Interior, with vegetable-cart.

VANDYCK, SIR ANTONY, 1599-1641. Born at Antwerp, and studied under Van Balen and Rubens, and became his favourite pupil. He spent some years in Italy and came to England in 1632, where he was immediately patronised by Charles I, and became the Court and fashionable portrait-painter, and was knighted by the King. He married Mary Ruthven, a grand-daughter of Earl Gowrie, and accumulating a large fortune lived in luxury at Blackfriars. He was buried in St. Paul's Cathedral.

Algernon, Earl of Northumberland, and his Family.

Sir John Coke.

Charles, Lord Cranborne.

Lady Cranborne.

Second Earl of Salisbury.

Henrietta Maria (after Vandyck).

VAN SOMER, PAUL, 1576-1621. Born at Antwerp and afterwards resided at Amsterdam. He came to England, according to H. Walpole, about 1606. He painted James I. in 1615 and was principal Court painter. His noted portraits are those of the Earl and Countess of Arundel in

1618. He was buried in St. Martin's in the Fields. His full-length figures usually stand on matting in contradistinction to the patterned floors so characteristic of his rival Mytens.

James I. Earl of Pembroke. De Beaumont.

VERELST, WILLIAM, died *c.* 1757-8. Portrait-painter. Son of Cornelius Verelst, also a painter. Practised with great success in London. Verelst painted a solid and careful portrait of Smollett.

Dr. and Mrs. Bamber.

VROOM, HENDRIK CORNELISZ, 1566-1640. Born at Haarlem. Son of a sculptor who died when Cornelisz was still very young. His mother married Cornelius Henricksen, a painter on china, who taught young Vroom the rudiments of art. He visited Spain and Italy, and for some time resided at Rotterdam. Being shipwrecked in Portugal, he took to painting sea-pieces, and was employed by the Earl of Nottingham in designing the tapestries representing the defeat of the Armada. For this work he visited England, where J. Oliver painted his portrait. He returned to Haarlem and died there.

Queen Elizabeth as "Diana."

WEIGALL, HENRY. Living artist. Fashionable portrait-painter.

Duke of Wellington.

WERNER, A. VON. Living German painter. Employed to paint the assembling of the Berlin Conference in 1878.

Robert, third Marquess of Salisbury.

WILKIE, SIR DAVID, R.A., 1785-1841. Born in Fifeshire. Son of a minister. Sent to Edinburgh in 1799 and studied painting characters at fairs, etc. In 1805 Wilkie came to London, and in 1806 painted "The Village Politicians" for Lord Mansfield, which laid the foundation for his famous series of similar *genre* pictures. Compelled by ill health to travel in 1824, he visited Italy and Spain and returned to England in 1828. In 1830 he succeeded Sir Thomas Lawrence as Painter-in-

Ordinary to the King (William IV), and was knighted in 1836. In 1840 he visited the East, making many sketches at Constantinople and Jerusalem, but was seized with a fatal illness and expired off Gibraltar!

Duke of Wellington.

WIMMER, RUDOLPH VON. Living German painter.

William II, German Emperor.

WISSING, WILLIAM, 1656-1687. Born at Amsterdam, and studied at the Hague under Doudyn. After residing in Paris he arrived in England about 1680, and was employed by Lely; after whose death he was much patronised, and rivalled Kneller in his fashionable sitters. James II made him his principal painter. He died at Burghley House.

Third Earl of Salisbury. *Hon. William Cecil.*

Hon. Charles Cecil. *Lady Frances Holford.*

Lady Elizabeth, Countess of Thanet.

ZUCHARO, FEDERIGO, 1543-1609. Born at St. Angelo in Vado, and was patronised by Pope Gregory XIII. But quarrelling with the papal servants, he entered the service of the Cardinal of Lorraine in France. In 1574 he came to England, where he painted Queen Elizabeth and most of her Court. After a few years he returned to Rome and founded the Academy of St. Luke's. He is distinguished for minuteness in details of dress.

Queen Elizabeth.

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